



BLIND SPOT

On the night Diallo Neal crashed his motorcycle, witnesses saw a second biker. It could have been Highway Patrol or it could have been a friend, but Oakland police aren't convinced it was anyone at all.

BY ALBERT SAMAHA

VIVA VIVA, TRASH BAR

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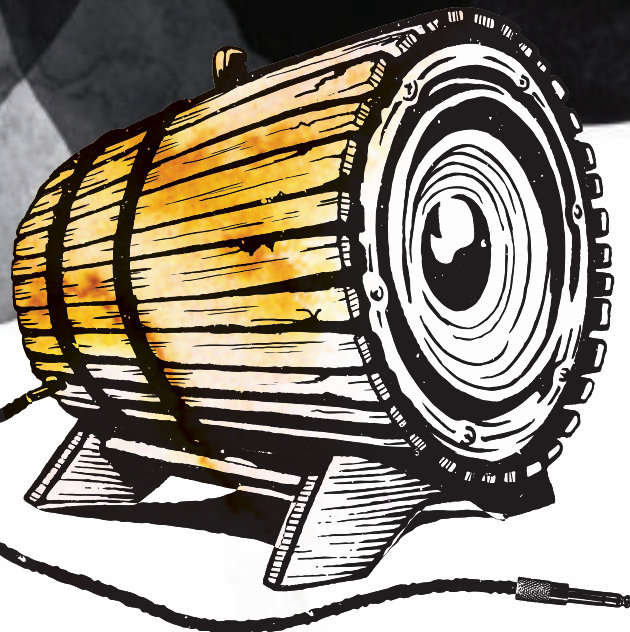
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NOT A COUNTRY BAR

Review doesn't sound like the Make-Out Room:

As someone who DJs and helps to book the Make-Out Room, I had to laugh at the ridiculous description of the bar in the 2013 Drink Issue [Drink, listings, 3/6]. "The quirky Midwestern atmosphere of this bar lends itself to the mostly folk and country acts that perform here." Whoever wrote this review obviously doesn't attend shows here. In the past year alone, the Make-Out Room has seen shows from Ariel Pink, R. Stevie Moore, Kelley Stoltz, John Doe, The Revolts, Hot Fog, Chuck Prophet, Dirty Ghosts and countless other rock bands. Folk and country bands made up less than 30 percent of the bookings. I know reporters have deadlines to meet, but please, [the writer] needs to pull his head out of his ass and do some homework. There's a whole magical world waiting for him.

PARKER T. GIBBS

BLOG COMMENTS OF THE WEEK

Marijuana caused him to pass out, not die: The man died because he fell down and hit his head too hard ["Thanks to 'Dabbing,' It Is Possible to Overdose on Marijuana," Chris Roberts, the Snitch, 3/13]. Cannabis is medicine and does not have the ability to kill a

person. It is not toxic. So please have Roberts correct himself. Right now he is spewing out propaganda and nothing more. A person cannot overdose on cannabis, so why would he write this post?

TEQNIK

Subcultures change, the music remains: Thank god for the music attached to those subcultures ["The Jazz Age Is Bullshit (A Response to 'Punk Rock Is Bullshit')", Manjula Martin, All Shook Down, 3/12]. Marketing and fashions change, and people obviously forget historical developments, but the music remains.

YESTERCENTRYPOP

It's simply supply and demand: This happens every time the San Francisco economy improves ["Surprise, Surprise! S.F.'s Rental Market Is Twice as Expensive As the National Average," Albert Samaha, the Snitch, 3/11]. Build more housing!

RANDY

Want to read more about who's on stage: Great band, but I would've liked to see more description of how the band played and more specific descriptions of songs and styles rather than who was there and what the audience was like ["The Rival Mob Brings Brutal Boston Hardcore to Oakland," Matt Saincome, All Shook Down, 3/11]. Chances are readers who look up such a show review are already familiar with hard-

reader comment of the week:
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"This happens every time the San Francisco economy improves"

RANDY, COMMENTING ON "SURPRISE, SURPRISE! S.F.'S RENTAL MARKET IS TWICE AS EXPENSIVE AS THE NATIONAL AVERAGE"

core, so it would be beneficial to add an insider's insight that punk veterans and casual readers alike could appreciate rather than just trying to explain a "wacky" subculture to a general audience. Looks like it was a rager, real bummed I missed them this time.

HIGHGRAVITY

Girls ventures into sexual politics: I'm glad *SF Weekly* addressed this, but if a lady wants to stop midway through and the dude doesn't stop, it's still rape; there's no "technically not" about it ["Girls Episode 9, Season 2: Tackling Sexual Politics Like No One Before," Rae Alexandra, the Exhibitionist, 3/11].

SARAHANNELLOYD

CORRECTION

In the Night + Day section of last week's issue [3/6], the date for the ODC/Dance Downtown's opening night performance

was incorrect. The opening night for its spring season was March 14; performances continue through March 24. *SF Weekly* regrets the error.

Letters Policy

We welcome letters to the editor via mail, e-mail, or fax. Letters may be edited for length and clarity, and must include your name, address, and daytime phone number (for confirmation only). We prefer letters intended for publication to be 250 to 350 words in length.

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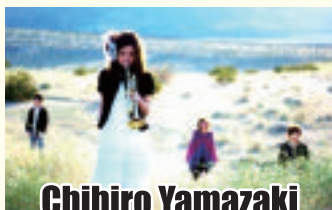
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SUCKA FREE CITY

MYSTERIOUS SUITORS

OkCupid's latest venture might be a ruse.

BY RACHEL SWAN

There's a joke making the rounds among privacy lawyers about the real romance behind most dating websites. Users aren't really courting each other, they say. Rather, they're wooing corporations.

Rainey Reitman, activism director at the San Francisco-based Electronic Frontier Foundation, explains that advertisers often consult social networks to find their potential audience, and dating sites like Match.com or OkCupid provide more information than most. "They're particularly troublesome," she says, "because users ... provide huge quantities of information in the hope of finding a perfect love match — but it's actually being handed to marketers."

OkCupid's latest social experiment, launched in Beta in January, takes its previous data-farming efforts to another level. Called "Combosaurus," it mines from a giant trove of six million OkCupid user profiles to offer personalized recommendations — on products, as well as mates. Combosaurus invites new users to create a "taste" profile and rate a series of nouns, the same way they'd rate a set of statements on OkCupid. Then it offers recommendations: Sonic Youth, based on your predilection for Jack Kerouac and the movie *Gummo*. *Crime and Punishment*, because you liked *East of Eden* and *Heart of Darkness*. It also recommends people, using a similar per-

centage-based matching system as the one deployed on OkCupid.

Combosaurus is a networking tool spawned from OkCupid's researching arm, SOMA-based OkCupid Labs. Its goal is to harness OkCupid's power to detect taste patterns. But OkCupid co-founder Sam Yagan downplays the site's potential as a marketing vessel. "This isn't the new frontier of online dating," he writes. "It's a simple social-discovery tool that we're playing around with." He adds that, at least at this point, Combosaurus isn't shilling data to advertisers.

But a recent study from Stanford University showed that the dating site does,

indeed, release personal data to aggregators like BlueKai and Lotame, which sell it to marketers.

Social networks already give companies indirect access to data, says Princeton University assistant professor Arvind Narayanan, simply because they publish so much of it. Part of the reason Facebook's targeted ads work so well is that the network is constantly finding smaller, subtler ways to jot down information about users, largely through its "like" button.

What's unusual about Combosaurus is that it demands so much of a user's digital footprint, and offers so few carrots in return — if matchmaking is really the goal, the site fails to do it effectively. That suggests an ulterior motive which might have nothing to do with peddling ads, or finding sweethearts, or even with tastemaking.

Narayanan thinks Combosaurus is a lab project masquerading as a dating site, and that the founders ultimately hope to pitch it to a larger company. Flickr co-founder Caterina Fake tried that gambit with a similar "taste"-oriented site called Hunch.com, which only circulated within a small sphere of Silicon Valley. In 2011 it was acquired by eBay and subsumed within the larger company's internal recommendation engine.

That suggests Combosaurus isn't really geared toward dating at all, even if it bears the OkCupid imprimatur. Sure, there's match-making involved. But users are just the third wheel.



Fred Noland

Cup Runneth Under

S.F. newspapers' dueling takes on the sinking America's Cup forecast.

Last week, readers of the *San Francisco Business Times* on March 11 learned "America's Cup economic impact lowered to \$780 million from \$1.4 billion." *Examiner* readers on March 12 saw "Cup economic benefits downsized." For the most part, that's bad — the financial prediction of vast riches flowing into city and private coffers that was used to prod San Francisco politicians into lashing themselves to the America's Cup has been downgraded by around half a billion dollars (so far).

Yet the March 12 above-the-fold, Page One story in the *Chronicle* noted "Cup costs down by millions." That's ... good?

The paper of record emphasized that far less

private money is apparently now required to satiate the city on the very day of a hearing called by Supervisor John Avalos to monitor fundraising. Meanwhile, the private America's Cup Organizing Committee is languishing in its attempts to "endeavor" to raise \$32 million to offset city costs. It may not make for a conspiracy theory, but it's certainly convenient.

It warrants mentioning, however, that even if the ACOC fulfilled its loose obligation to raise \$32 million — which it couldn't — the city still potentially stands to lose money.

That's because both the Budget Analyst's calculations and blithe statements now emanating from America's Cup organizers rely on increased tax revenue bailing out the ACOC for its anemic performance. This is a dicey proposition. Numerous economists studying the Super Bowl and other "mega-events" have been claiming for decades that predictions of enormous economic

boosts are dubious and rely on flawed analyses.

In order for San Francisco to be flooded with hotel and other tax revenues, far more visitors than usual would have to flock to the city — during peak tourism months. It's difficult to say how many more folks will head to San Francisco than would have anyway. And it's even more difficult to predict how many people who would have come here will now avoid the city due to the America's Cup. As University of South Florida economics professor Philip Porter told *SF Weekly* with regards to the Super Bowl, to claim a windfall based on visitor numbers without factoring in those who avoid the area "is like going to the hen-house, counting all the foxes, and saying 'Look at the economic impact of all these foxes here eating!' You're not counting all the hens who are gone."

Of course, in that scenario, the *Chronicle* could duly note that the city is no longer burdened by surplus hens. **JOE ESKENAZI**



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SWITCHED OFF

Relief at Muni improving its service in one way only makes us forget about the problems further down the line. **BY JOE ESKENAZI**



Audrey Fukuman

Earlier this month, newly minted Supervisor Katy Tang was fêted for targeting Muni switchbacks as one of her first moves. This was wise: There's little that infuriates Muni-riding voters more than switchbacks, the practice of dumping passengers, mid-route, and sending the empty vehicle back to patch holes in spotty Muni service. If Muni had a policy of dripping boiling oil onto passengers' hands as they reached to pay their fares, Tang would have done well to object to that, too.

District supervisors reacting to their put-upon constituents' daily complaints is the essence of local politics. But it's not the best way to solve deep, systemic problems. In the transit world, switchbacks are the sore throat that reveals a crippling sickness. They're the symptoms of longstanding Muni mismanagement and neglect. To Muni's credit, though, switchbacks have been substantially curbed in the past year — especially in the Sunset, home of their newest detractor, Wang. As the *Examiner* revealed last week, more switchbacks occurred on the KT-line than the N and L combined in January. And Bayview's Armstrong Avenue, along the T-Line, was far and away the site where riders were most frequently jettisoned during switchbacks. Asked if this was a good place to loiter, Bayview Supervisor Malia Cohen responded with an emphatic No. "It's not good to be there at night. Or in the morning. It's not a good place to be put off a train, period."

While it's cold comfort to someone cooling his heels at Third and Armstrong, there are tangible reasons why Muni is making progress on switchbacks. One is that managers observing Muni's entire system in real-time on computers have been making switchback decisions since last year — a step up from on-the-ground personnel employing the latest in pencil-on-clipboard technology. The last three months of 2011 saw 517 Muni rail switchbacks and 151 during peak hours. In the last three months of 2012 there were 381 and only 44 in peak hours. In three months, Muni will run about 90,000 rail trips; currently, there will be a switchback on about one of every 238 rides.

After years of neglecting maintenance, in 2013, an additional \$17.6 million has been allocated for maintenance-related activities; in 2014, that's slated to rise to \$29.1 million. Breakdown statistics indicate that — for now — rehabilitated trains are conking out less frequently.

Muni's self-styled "investment in maintenance" is only guaranteed through 2014, however. And as the supervisors attempt to shoehorn more people onto Muni vehicles for free or cheerlead the creation of the Central Subway, funds that would have gone to maintain Muni's aging vehicles and crumbling infrastructure will be diverted. But that's seldom discussed when populist legislators agitate against practices like switchbacks — which are really annoying.

Understandably, the plight of vulnerable riders — in the rain and cold with coyotes howling — is more compelling than maintenance issues and transit nerd rubrics. It's all connected, though. Muni is saddled with shabby vehicles which it further strains by packing them with riders and motoring through a

hilly and congested city. Muni trains are notoriously difficult to couple and decouple — robbing the agency of the ability to add or remove cars according to demand.

Muni exacerbated this by institutionalizing the practice of skimping preventive maintenance and understaffing mechanics. Accordingly, the agency's breakdown rate is higher than those in other cities; so, short of trains and buses (and sometimes drivers), Muni is forced to boot riders and send vehicles the other way.

This would be less of a problem if Muni vehicles moved faster and could complete more runs — but, with an average speed of 8 mph, Muni is the slowest transit service in North America.

There are 20th-century fixes that could greatly speed up transit vehicles — but Muni has been slow to adopt them, even when the price tag is a small fraction of what it takes to bore a hole in the ground (as it longs to do with the Central Subway).

Decades ago, maverick Muni mechanic Michael Cheney was advocating for "skip-stopping" on Muni's longer routes — a plan in which an "A" train picks up and drops off at every other stop and a "B" train hits the others. Muni itself proposed skip-stopping in 2005 for its future Bus Rapid Transit lines, and the system has worked to decrease travel times and increase carrying capacities worldwide. But it's never had a trial run in San Francisco.

Prioritizing Muni vehicles at traffic signals and segregating buses and trains from general traffic would also be a breakthrough; Muni spokesman Paul Rose notes that "on-street congestion" is the major factor rendering the KT-line particularly vulnerable to switchbacks. "It's just ridiculous that a train or bus with hundreds of people on it can get stalled in traffic," says former Muni engineer Jerry Cauthen. "It shouldn't be that way. It's just medieval."

Venturing Onward

There are lots of startups with lots of ideas out there. But what do investors really want?

BY IAN JOULAIN

Of the three San Francisco-based tech companies -- Koozoo, Zumper, and Contextly -- that put it on the line last week at

South by Southwest's Accelerator startup competition, only Koozoo advanced to the second round, where the team got to spend a bit more time in front of the coveted technorati crowd. The co-inventor of the Ethernet, Robert Metcalfe, was among the judges. In the end, Koozoo also came up short. A social network for maps called Plotter was the victor and to the victor goes an oversized \$4,000 dollar check, free hosting from Rackspace for a year, and other tech swag.

Koozoo's Drew Sechrist knows that even making it into the competition was a success. "We got in front of the community we care about," he says. The start-ups on stage represent the latest in what's out there in the world of apps and tech; they're one side of the coin. The other is the judges, those who invest. For Sechrist and others in the tech industry, getting into the same room as some of these judges might mean the difference between a public offering and a private cry.

So who are the people behind the people behind the birds, tweeting, angry, or otherwise?

"THE PEOPLE WHO HAVE AN IDEA AND WON'T BE DENIED, VENTURE CAPITALIST BE DAMNED, YOU WANT TO SEE THAT FOCUS ON PRODUCT TO GROW YOUR BUSINESS."
— RAY BRADFORD

There's Google, NBC News, angel investors, venture capitalists. Also Ray Bradford, a judge for the Innovative Web Technologies section of the competition and investment partner at Menlo Park's Kleiner Perkins Caufield & Byers. Bradford focuses on investments for the firm's digital practice and, a year-and-a-half into his post, he's heard many dreams from hungry entrepreneurs.

Bradford is a gatekeeper, his firm a powerful one. When asked about what he looks for when evaluating an entrepreneur and their ideas, Bradford

offers an aside about an ESPN *Outside the Lines* piece on Michael Jordan he recently saw. The gist was that it's not about being the best, but it's about one's refusal to lose. Though a bit trite, it applies for a start-up business: An entrepreneur's scrappiness and dogged determination go a long way.

"In our business model we are trying to find a company that is going to be the next household name," he says, that name preferably becoming a Google or Twitter. It's Bradford's job to be ahead of the curve. The uniqueness of vision, large market viability, and product defensibility are things that need to be taken into account when evaluating a potential investment.

KPCB isn't interested in companies that will be passing trends. An entrepreneur that really wants to build a meaningful business for the long term, *that's* the stuff. "A lot of really smart entrepreneurs are seeing up through a year of [their business]," he says. Now that's the secret sauce.

The 27-year-old Bradford is a Stanford MBA graduate who most recently helped Amazon Web Services grow its cloud infrastructure business. Featured in last year's *Forbes* "30 Under 30: Finance" list, he is someone startups would love to have in their corner. He sees the genesis of an innovative business. Common folk see the finished product.

So, young entrepreneurs, what does it take to get in a room with Bradford? "I want people who are building really great



Will van Overbeek

products and changing people's lives," he says. If that sounds like a tall order, it is. Nobody said it was going to be easy getting a meeting. Bradford's time is valuable and his insights doubly so.

One thing Bradford also takes into account is the entrepreneur's story. He wants to know what drives them. How did they come up their idea? Their journey will give Bradford a portal into how that particular entrepreneur thinks. Call it part of his vetting process, but when he meets someone with a product that excites him, he's all in.



What it comes back to is the salt of an entrepreneur. Their ambition and drive. "The [people] who have an idea and won't be denied to go build it, venture capitalist be damned ... you want to see that focus on product to grow your business," he says.

Though he hasn't been at KPCB long, Bradford knows through experience that his intuitions and assessments will eventually be able to be broken down and evaluated. A sortable track record of accomplishments and failures. Pattern matching he calls it. Data analysis is big

Koozoo's Drew Sechrist (left) put his company out there at SXSW, like many others trying to court the favor of investors like Ray Bradford (right).

business. Bradford knows it. The data on him, however, is still being compiled.

He has to go now. He is needed in the SXSW Accelerator green room. It's almost time for him to be a judge. Before he departs, he offers some old startup adage: Be stubborn on the vision, but be flexible on how to get there. Time to go to work.

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BLIND SPOT

Unanswered questions about a motorcycle death shatter a family
— and the official story.



**"His death changed everything," says
Diallo Neal's mother, Gilda Baker.
"Diallo was the glue."**

BY ALBERT SAMAHA

The motorcycle, dented and silent, lay in the middle of the street. The crowd — two dozen or so people — began to gather 100 feet away, beside the tilted pay phone, the fallen bus stop sign, and the collapsed bench. The body, face down and unmoving, was tangled beneath the debris.

It was 8:20 p.m. on Oct. 10, 2005. Under a dim orange streetlight, there was shock, a bit of panic, and a buzz of chatter, the controlled chaos of bystanders trying to digest what they had just witnessed, what they were still witnessing.

A police cruiser arrived within minutes, rolling to a stop on MacArthur Boulevard, near the Coolidge Street intersection, along a stretch of apartment blocks and small shops. As the two Oakland Police Department officers approached the body, shouts came from the crowd.

CHP did it! ... What y'all gon' do about this!? CHP did that! ... Y'all better do something! ...

The emergency responders arrived in waves. Ambulance, police cars, California Highway Patrol motorcyclists. Uniformed officials surveyed the scene. Some tossed chunks of broken concrete and steel into a pile

in the road. Others assessed the crash site. A few spoke to witnesses. The clock was ticking.

By the next morning, certain details had cemented. The *Oakland Tribune* reported that the victim was named Diallo S. Neal Sr., and that he died after "he lost control of his speeding motorcycle in the Diamond district and crashed into a bus bench." Other details remained murky: "Some witnesses to the deadly wreck told police they thought Neal was being chased by or was racing another motorcyclist who stopped briefly after Neal crashed but left the scene before police arrived, said Lt. Dave Kozicki."

At the moment of impact, facts exploded

into the air, the truth shattering into bits that lodged like shrapnel into witnesses' memories and, eventually, law enforcement records. Over the coming days, months, and years, those bits would gradually evaporate. And figuring out what happened on this night would become a puzzle with more and more missing pieces.

"He didn't make it," the doctor told the family in the Highlands Hospital waiting room. Diallo's mom, Gilda Baker, collapsed to the ground, hysterical. His fiancée, Ciente "Star" Rollins, cried as she hugged their two children, 13-year-old Diallo Jr. and 8-year-old Diara, who were also in tears. Star looked at her children, pain and confusion on their faces, and felt a surge of fear. "What's going to happen to them?" she wondered.

Diallo was supposed to be the responsible parent, the provider, the problem solver, the one who handled the finances and chaperoned field trips. He was the hub, organizing the holiday gatherings and turning the steaks at family barbecues. He was the football dad who scooped up Little Diallo and his friends from practice in the evenings, loading them up in a mini-van and carpooling home. "This can't be happening," Star whispered to herself, her mind rushing back to the last time she saw her man.

Just three hours before, he'd been cleaning his black Harley-Davidson outside Gilda's house in West Oakland. He'd picked up the kids from school and was waiting for Star. Star had wanted to spend the evening with Diallo, but, as she pulled up to the house, she could tell he'd already made other plans. His friend since grade school, Darrell Langston, was there too, standing beside his purple Harley in dark jeans, a black jacket, and a black helmet that matched Diallo's. They were going for a ride.

Star didn't protest. Diallo's 34th birthday was tomorrow. He should have his fun. And for Diallo, there were few greater pleasures than cruising the streets on his motorcycle. He'd been riding since he was a teen. His bike reflected this passion: the shiny paint job, the pristine white lining around the spokes, the engine's smooth and powerful purr.

Star's mind snapped back into the waiting room. *Where was Darrell?* She still hadn't heard from him when the family returned to Gilda's house later that night. So she called him.

"What happened?" she exclaimed into the phone. All she heard was sobbing, then garbled mumbling, then more sobbing. "What happened?!"

Langston responded in rushed spurts. They got off the freeway together, he told her. And then he said something about a policeman tailing them, about going separate ways and the officer following Diallo, about calling a mutual friend to see if Diallo was in jail and instead finding out that Diallo was dead.

Star pressed for details. Langston offered the same cloudy explanation. So she pressed some more.

"All I know is my partner's dead!" he howled. "My partner's dead! My best friend's dead!"

"If you weren't there, how do you know this?" Star asked. "How do you know?" >> p12

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But he just kept crying. And then the line went dead. Star called back, and kept calling back, but Langston didn't pick up.

Roger Holly thought the investigation looked suspect from the start. A home-loan consultant, he'd been working late at his office on MacArthur Boulevard when he heard a skidding sound, then shouts and the patter of people running. When he reached the crash site, people were chattering about what they saw. The guy was being chased by a motorcycle cop, he heard someone say, and the cop "ran him off the road."

Witnesses told the same story to the police. Though nearly 30 people were at the scene, the OPD report for the crash included accounts from just five of them. Many others, the report stated, "refused to speak." Of the five who did, two said they only heard the accident. The three who claimed to have seen it, though, told similar stories. Villiami Lauti, who did not sign a statement, "said that the second motorcycle 'looked' like a police motorcycle," one officer noted in the report. "I saw the CHP officer collide into the motorcycle with the side of his bike," Brandon Davis wrote in his statement. "I saw a motorcycle being chased by a highway patrol motorcycle officer," wrote Emma Washington. "I know that the officer chasing the first motorcycle was a highway patrol officer because his motorcycle and his uniform looks like the California Highway Patrol's motorcycle and uniform."

Five minutes after the first officers arrived, OPD contacted CHP's Golden State Command Center about what the witnesses were saying. Fifteen minutes later, CHP sergeants Jay Van Dyck and Pete Warmerdam reached the scene. A CHP officer soon joined them. The agency quickly scrambled to eliminate the possibility of their involvement. According to the sergeants' subsequent report, the command center "conducted a roll call, all five motor officers were accounted for and none of them were located near the accident scene." The OPD report likewise noted that both sergeants "confirmed that all of their motorcycle units were accounted for."

Van Dyck and Warmerdam pulled witnesses Davis and Washington aside, to show them the CHP officer's standard-issue BMW motorcycle. The officer turned on his engine,



Anna Latino

and the sergeants asked each witness if this bike looked and sounded like the one they saw.

Both witnesses, the sergeants' report stated, said that the motorcycle they saw was louder and appeared different than this one. That was apparently enough proof. "Upon conclusion of these interviews," the sergeants wrote, "it was determined that CHP had no involvement in this collision."

But to Holly, who looked on from nearby as the men questioned the witnesses, the interviews were not so clear-cut. "Something just didn't seem right about it," he would say later. "They just seemed to want to insinuate that the guy crashed on his own, two motorcycles speeding, him and his partner, and he just crashed. It didn't sit well. They seemed like they were trying to dismiss what the multitude of people were saying."

When he returned to his desk that night, Holly called the office of civil rights attorney John Burris, leaving a message about his concerns, "just to have it on record. In case this came to light, it would be clear that it didn't pop in my head after the fact."

Burris would indeed check into things. By the time he assigned private investigator Ralph Hernandez to the case a month after the crash, the police investigation was effectively closed. OPD had not followed up with any witnesses, not pursued any leads. On Oct. 12, an anonymous woman had called the de-

Diallo Jr. now takes care of the candy-purple '68 Ford Falcon his dad fixed up years ago.

partment to say that Darrell Langston confessed to her that he was with Diallo when he crashed. But OPD did not interview Langston and did not name him as a suspect. In the CHP's follow-up report a week or so after the accident, Officer W.K. Wong noted that "the second motorcycle that witnesses saw may have been Langston's motorcycle." But the report concluded that there was no wrongdoing. "The cause of this motorcycle collision is unsafe speed being ridden by Neal for the condition of the roadway," Wong wrote. "I recommend that no charges be filed in this matter and this case closed due to the fact that the offender caused his own death."

The crash went down in the official records as a one-vehicle accident.

Burris' law firm ultimately didn't take on the case — it didn't think there was enough physical evidence "to overcome the cloak of goodwill and righteousness that many people give the government," says Adante Pointer, who worked on the case. But the team members were not comforted by the details they did learn. "Just because we don't take a case, doesn't mean the case has no merit," he adds. "We just don't have unlimited resources."

Hernandez, in fact, was shocked by what he found. He tracked down witnesses who painted a picture that deeply disturbed even a man who had spent most of his career in law enforcement. He'd worked more criminal cases than he could count, first as a police officer in Half Moon Bay and Pittsburg for eight years, then as an investigator for the Contra Costa District Attorney's office for 17 more. This one stood out — the way conclusions came so quickly, the way Langston was disregarded, the way a fatal crash can be ruled a one-vehicle accident even though the only three eyewitnesses in a police report claimed a second motorcycle was involved. He didn't buy the official narrative.

"They received information that a cop was involved, that a cop was responsible, and they shut the case down like that?" he says. "From the outset it appears they were circling the wagons to protect their own. They were dismissing what witnesses were saying. They gave themselves up by not doing their jobs properly. It shows incompetence, or it shows a purposeful distortion of the truth."

Diallo Neal knew the streets of Oakland well. He'd been racing around town on his black bicycle since grade school. He loved that bike. It was one of his few possessions. He didn't have much growing up, but he did have family, a tight-knit unit of three generations, as many as seven people living in a narrow duplex on Peralta Street. His grandparents bought the house after leaving Mississippi in the 1940s in search of better opportunities out west. They succeeded, but life was still a struggle. Gilda, his mother, held down a solid city job, but as the sole breadwinner, she was stretched thin.

So Diallo, the oldest of his generation, looked after his younger brother and cousins. He took them to movies, he got them school supplies, he drove them to class. He bought his cousin Nareisha Williams her first homecoming dress. When Langston had family problems and needed a place to stay, Diallo offered up his bedroom. He took care of his people.

Charles Rollins learned this the first day his daughter brought Diallo home. Star was 16 years old and newly pregnant. The couple had met just two months before. Diallo had expected her parents would be worried, so he'd asked to meet with them. "No matter what happens with Star and me," he told them that first day, "I will take care of my

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Since Diallo's death, his daughter, Diara (left), has excelled in school. Her mother, Star, turns the TV to football games on Sundays, as though her fiancé were still beside her on the couch.

child." Sufficiently impressed, Charles set them up in an apartment in East Oakland.

"A father could not pray to have a man take care of his daughter the way Diallo did," he says.

Charles Rollins planned to pay half their rent and utility bills for the foreseeable future. But within six months, Star told him they didn't need his help. Diallo hustled his way to financial stability. "Man, I gotta make sure my kids don't have to go through what I had to go through," he told his friend DeMorea Evans. He sold bootleg DVDs. He painted houses. He bought beat-up cars, fixed them up, and resold them. He trekked down to Los Angeles' garment district three or four times a month to buy clothes wholesale, then hawked the goods at Oakland flea markets.

He also sold drugs. It was the early '90s, and America's crack era was booming. But he was conscious of those who looked up to him. "He locked away that other part of his life from his family," says Nareisha. "He never let anyone see that reality." No one who knew Diallo had ever even seen him drink or smoke.

By his mid-twenties, he was known around the neighborhoods, the clean-cut dude with a fresh pair of Air Jordans and a slick ride. His cars were his trademark. After fixing up his latest project — a classic Mustang or a supercharged Oldsmobile — he'd test it out for a few weeks before selling it off and working on a new one.

Around Christmas, he'd stop by the park and hand out toys to the neighborhood kids — remote-controlled cars, jump ropes, basketballs. Some of them called him Santa. The adults, though, nicknamed him "The Great Debater." On Friday afternoons, Diallo could be found at DeMorea's barbershop, ready to lecture on how Kobe Bryant is a "fake Jordan," or on how adults need to do more to stop youth violence, or on China's potential as a superpower, or on colonialism's impact on Africa.

His favorite lecture topic, everybody remembers, was on the importance of taking

the path to college and avoiding the path to the streets. Diallo knew his lifestyle had a price. When he was 19, he spent 80 days in county jail for possession of a controlled substance with intent to sell. At 23, he did six months for the same crime, and then got slapped with three years probation a year later. With three felonies on his record before he turned 25, he had trouble transitioning into a legitimate career. He applied for jobs every week, at places like PG&E, Coca-Cola, and a bunch of warehouses. He didn't get called back for a single interview.

The breaking point came in 1999, when Diallo caught his fourth narcotics conviction. This time, he was sentenced to two years in state prison. Star had always pushed him to leave the drug game, but this time she raised the stakes. She wasn't going to let him put the family through this again. She'd leave him if he didn't straighten up. "I can't do this no more," he agreed. "I can't put y'all through this." The worst part of that stretch behind bars, he told her, was the helplessness he felt at not being able to take care of his family.

After he got out of prison that final time, he got a gig driving trucks, delivering furniture around California. By 2004, he'd saved up enough to open his own auto shop, Golden State Motors. As Diallo's 34th birthday neared, things were on the up-and-up.

Charles Brown and Emma Washington were standing outside their apartment complex at 2943 MacArthur Boulevard when they heard motorcycles roaring. The one in front was a black Harley and the driver was a black guy. And as far as Brown could tell, the one behind was a highway patrol officer, a white guy in a black and white helmet. Washington agreed with that assessment — it looked like the rider wore tan pants and a black leather jacket. The motorcycles were racing way above the 30 mph speed limit as they passed the complex and whipped around a bend about 100 yards away.

That's when Villiami Lauti heard the engines. He'd been cleaning up inside Lourd's Ice Cream Parlor on 2825 MacArthur, but now his attention was out the front window. He couldn't tell if the second motorcycle was police, but he assumed it was because he saw red and blue lights flashing on the back of the bike. Brandon Davis was standing outside of Lourd's when the bikes approached. He figured the chasing motorcycle was CHP, because of the rider's tan uniform and white helmet. It looked like the bike might have been silver.

He watched the second motorcycle accelerate toward the first, closing the distance as the bikes passed the ice cream parlor parking lot. Then he saw the second bike ram into the first. Brown saw it too.

"Police kinda got up there and tried to slow him down, and he hit the back of the tire — the tire skidded the back of his tire — made him fly off the bike," Brown later told Hernandez, the private investigator. "To me it looked like that police officer made him do that."

The bystanders watched in horror as the Harley rider shot through the air and into a bus stop bench near the Coolidge Street corner, the bike skidding down the street in a spray of sparks. The second motorcyclist pulled to a stop when he hit the intersection's red light. >> p14

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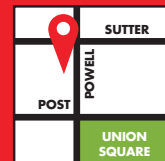
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At that moment, Christopher Maxey and his brother were in their car, paused at the opposite side of the intersection. They saw the fallen Harley sliding toward them, and a man in a white T-shirt lying on the ground. They hopped out of their car and ran over. They saw what looked like a Highway Patrol officer across the street, in a gold helmet and tan uniform — “just regular uniform,” Maxey would remember. Each set of eyes saw different variations on the attire of the second rider, tricks of light and bias that raise questions about the reliability of memory.

Sherri-Lyn Miller saw an entirely different kind of bike. Miller was walking up Coolidge with her 13-year-old son when she saw a motorcycle waiting at the stop light — the same one Maxey saw, except to her eyes, the motorcycle was a Harley-Davidson, not a law enforcement BMW. She didn't notice what the rider looked like.

Maxey and his brother were sure it was a CHP officer. As they cut through the intersection, they waved their arms at him, yelling for his attention. A dozen others nearby did the same. But the motorcyclist just sat there, staring at the scene. After a few moments, the motorcycle took off, turning down Coolidge in the direction of the Interstate 580 on-ramp. “Like he didn't see it,” Maxey told Hernandez. “I was like, ‘Awww man. That's scandalous.’”

Star and Gilda heard rumors about CHP's possible involvement within hours. Many in the neighborhood, it seemed, knew someone or knew someone who knew someone who saw what happened. The family figured the police department would sort it all out, though; they were focused on grieving.

Diallo Jr. turned angry, angry enough to punch through a wall in Star's Pittsburg home not long after his dad's death. He was starting his first year of high school when the crash happened. He began cutting class and hanging out on the corners, smoking weed. His grades deteriorated.

Diara did the opposite, finding solace in her school work. She excelled. At 16, though, she has reached an age when car expenses and tuition payments become central.

Star's worried about that. With Diallo as breadwinner, Star had worked part time, and pursued a criminal justice degree, eyeing a career in a parole or probation department.

She works full time now at a hospital — she switched out of criminal justice shortly after Diallo's death because, she says, “I don't want to be a part of that world.” She used to never have to worry about money. Now her family lives paycheck-to-paycheck, and Star sometimes has had to take on a second job.

The house is quieter now. To help ease the financial stress, Diallo Jr. moved in with Gilda. The tight-knit family unit that Diallo worked hard to build and maintain is gone. “It's shattered,” says Gilda. “His death just changed everything.” Diallo's younger brother left Oakland for San Leandro six months after the crash. He couldn't bear to live there anymore. He's lost trust in people, says Gilda.

“We're still a family, but it's not the family we had,” says Gilda. “That's gone. Diallo was the glue.”

That Peralta Street duplex, once home for generations of a family, now feels vacant. Gilda rented out the top unit, and she and Diallo Jr live downstairs. Their living room is empty, the kitchen nearly bare. In her grief, Gilda gave away most of the furniture. She and Diallo had redecorated the house just months before his death, picking out new curtains and couches. Each item became a reminder of what was lost.

Gilda craved answers. Days after Diallo's death, she filed a claim with the state's Victim Compensation and Government Claims Board, which helps pay funeral expenses and the like for family members of crime victims. She was surprised by the reason for rejection in the letter she received in February 2006. According to the “police report from the Oakland Traffic Department, the victim was riding his motorcycle at an unsafe speed causing the collision,” it read. “Therefore staff must recommend that the board deny this claim.” OPD's conclusion had been finalized.

She contacted the department and asked if they had talked to Darrell Langston. No, they told her, he was not a suspect, so OPD could not require him to come in for questioning. Over the years, her grief turned to confusion. “Why wouldn't the police go after him?” she wondered. She grew suspicious.

“When the police told me that CHP wasn't there, I believed them,” she says. “Because I didn't believe the police would do that. I could not process the audacity of it.”

Convinced that OPD's investigation would yield no answers, she pursued other

avenues. In June 2010, she filed a complaint with Oakland's Citizens' Police Review Board, an independent body of local officials and laypeople, nominated by the mayor, confirmed by the City Council, and tasked with investigating accusations against the shield.

“My son was killed, hit by a motorcycle police officer,” she wrote in the complaint form. “The Oakland Police Department did not conduct an investigation in spite of multiple witnesses who gave statements, they saw what happened.” After reviewing OPD's work, the board ruled that her claimed were “Unfounded.”

“There's nothing that revealed that the acts [Gilda alleged] occurred,” says Patrick Caceres, the board's manager. “The burden is



Photo courtesy of Diallo Neal Jr.

Diallo gained a reputation as a family man, eager to exchange ideas at barbershops.

on the complainant to provide information that the alleged acts took place.”

The OPD, he adds, “found that it was an accidental death because they did not associate anyone with causing harm and there were no suspects. OPD followed all of the right laws.”

To overturn the department's initial conclusion, Caceres explains, the board would need to see a “preponderance of evidence” showing that the allegations “more likely than not” occurred.

Much of that evidence has faded with time. Witnesses have moved and changed phone numbers. According to CHP Sgt. Roberto Barrera, Officer Wong, who wrote the follow-up report, and Sergeants Warmerdam and Van Dyck, who “confirmed” that all CHP

bikes were accounted for that night, have since retired.

More importantly, the key facts that would potentially undermine the CHP narrative are long gone.

Public records requests proved fruitless because the relevant records have been destroyed. Personnel files that would show which CHP officers were working or had just gotten off their shift on that October 2005 night were purged after five years. Dispatch logs and transcripts that would note any vehicular pursuits in the area were purged after three years. It's standard procedure. And the state does not keep digital archives.

“Every year, we have a big truck that comes in and shreds all sorts of materials,” says Barrera. “There's such little information from that long ago. The records just aren't there.”

While the CPRB concluded that the OPD conducted “a proper investigation into the incident,” Caceres places blame on the mystery elsewhere.

“The reality of it is that there was another individual with him — what's his story?” he says. “His story is that he did not cooperate. There was nothing that said the other individual with him was required to provide testimony. It would have to be on his own volition.

“It would have been better if the person with him provided testimony,” Caceres continues. “I think that would have helped the investigation. But he chose not to. And OPD didn't have a legal obligation to force him to.”

At this point, Caceres acknowledges the reason for skepticism.

“To say OPD did wrong is not accurate,” he says. “To say they could have done better would be more accurate. Did they do anything improper in their investigation? No. Could they have done a better job? Perhaps.”

The “other individual” he is referring to, of course, is Darrell Langston. Should they have named him a suspect?

“Obviously in hindsight, yes,” Caceres says. “You want to get as much information as you can. It just helps when the case isn't answered. Then all the information you have will be important.”

The OPD has since recognized that its initial investigation was flawed. In 2010, around the same time Gilda filed her complaint with the CPRB, the case reached the department's Internal Affairs desk. The case was reopened. But the leads were cold. The records were gone. And the department has not appeared to have advanced the investigation.

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But the OPD does recognize that there is a mystery to be solved.

"It was determined there may have been another rider with the victim," Rheta Sonnier, records supervisor for the OPD's Public Records Request Unit, says in an email. "It is unknown if the other rider is a witness or involved. We have a good idea who the other rider is, but he will not speak to us. We do not have enough evidence to compel him to speak to us. So the case is open until we can speak with the person of interest (who was an associate of the deceased)."

Diallo's family has lost much of its faith in its law enforcement institutions. Gilda has filed suit against the OPD and CHP, demanding "truth and justice" and \$3.5 million in compensation. But even she doesn't know where to direct her anger. After all, there's already a surplus of venom targeting local law enforcement. In 2003, the city paid a total of \$10.9 million to more than 100 people after four OPD officers faced charges of planting evidence and beating up suspects. In

have pinned it on him."

Langston does not want to talk about it. When *SF Weekly* called his cell phone to set up a meeting, he agreed and asked that we call him the next day at 5 p.m. to confirm a location. He didn't pick up at 5 p.m. Nor at 6 or 7. Nor any time over the next few weeks. He didn't return voice mails or texts. The address on his business card for "Swag Motors," an auto body shop he opened in Hayward, is now an empty lot. Neighboring business owners weren't familiar with Langston and said that the lot had been empty for at least a couple of years.

Langston did, however, tell his side of the story to Hernandez back in November 2005, the month after the crash.

In Langston's version, a CHP motorcycle officer pulled up beside him and Diallo as they reached the Coolidge/Fruitvale exit on I-580 west. Diallo was in front and Langston was behind him. He said the officer yelled at them to pull over. The officer looked angry. When they reached the Coolidge Street stoplight, Langston said, Diallo made a slow right

"EVERY YEAR, WE HAVE A BIG TRUCK THAT COMES IN AND SHREDS ALL SORTS OF MATERIALS. THE RECORDS JUST AREN'T THERE."

— CALIFORNIA HIGHWAY PATROL SGT. ROBERTO BARRERA

2009, a BART police officer shot and killed an unarmed man at the Fruitvale station. In 2011, officers in riot gear fired tear gas canisters into a crowd of Occupy Oakland protesters outside City Hall, fracturing the skull of an Iraq War veteran in the process. In 2012, the *East Bay Express* reported that the OPD had solved less than a third of its homicide cases over the previous two years. And just this year, the Alameda County District Attorney's office admitted to wrongly convicting an accused murderer, who spent seven years in prison, and an accused rapist, who was locked up for 14 years.

"I know they do some pretty ugly stuff," says Diallo Jr. "Coming from this community, you just witness a lot. When I was younger, I was real scared of OPD."

But the family's sentiments toward their city's police force lean more toward resignation than fury. Instead, their outrage has fixated on the person who they didn't expect to let them down: Darrell Langston.

Langston and Diallo grew up together, called each other brothers. So Gilda and Star were perplexed and enraged by Langston's behavior following his best friend's death. He did not show up at the hospital. He did not visit the house the next day. He did not attend the memorial. He effectively disappeared from their lives. Most strikingly, he did not cooperate with the police. This fact, more than anything else, raised Gilda's and Star's suspicions over what he knows about Diallo's death.

"I was just so confused," says Star. "Because, did Darrell do it? Did the CHP do it?"

Was Langston being so elusive because he had something to hide? Or was he simply paranoid because, if CHP was responsible, he was worried about becoming the scapegoat?

Diallo Jr. believes the latter. "I understand why he left," he says. "They probably would

turn, to get out of the way of any oncoming cars. The CHP then cut in front of Langston to follow Diallo. So Langston, who "didn't feel like being bothered," made a left on Coolidge.

"That is the last time I seen my best friend," he said.

He called a mutual friend to let him know that Diallo had gotten pulled over. That friend told him that Diallo had crashed.

Langston's story is not implausible. The medical examiner found in Diallo's pocket a "small white-like rock" wrapped in plastic and sealed in an envelope, along with around \$3,800 in cash (the cash was not necessarily unusual given that most of Diallo's side-hustles, like selling clothes and flipping cars, were often cash-based). If Langston's story is true, a possible scenario emerges: Diallo, with his new business and stable family, has too much to lose to risk facing criminal charges; a skilled motorcyclist, he flees; the CHP officer pursues him; maybe the officer is pissed at Diallo's nerve and bumps him to send a message or maybe the bump was accidental or maybe there was no bump and Diallo simply lost control.

Or maybe none of that is true. Maybe Langston was the second motorcyclist. Maybe they were racing and he accidentally bumped his best friend, stopped at the light to try to grasp what had happened, panicked and took off.

And so on.

There are few certainties in the mystery of how Diallo Neal died. But one certainty is that the only living person who definitely knows what happened that night is Darrell Langston. Either he was being honest, and a CHP officer was with Diallo two blocks away from the crash, or he was lying.

The truth lives with him.

E-mail Albert.Samaha@SFWeekly.com



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THURSDAY

PAGE 17

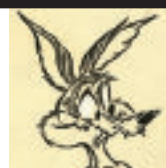
Ten years of subversive art from White Walls.



SATURDAY

PAGE 19

Chuck Jones' highbrow cartoon mischief recognized as the art it is.



NIGHT+DAY

WEEK OF MARCH 21-MARCH 27, 2013

SFWeekly.com/Calendar



WORKS WOOD, CROWDS

Nick Offerman's
One-Man Show
Friday

FRI 3/22

▼ COMEDY

HILARITY, MEAT SINCERITY

Nick Offerman's no luddite, but as a woodworker he's wary of the ways 3-D printing technology could diminish the authenticity of craft. "There's nothing more exciting to me than a human being standing on stage with lights on them, because anything can happen," he says. "And there's no replacing a handcrafted item."

He appreciates a handcrafted dovetail joint, and he has a decent idea what to do if he runs into a grizzly bear. He adores his wife, actress Megan Mullally, and when he speaks, his passion for his projects seems all the more palpable because of his deadpan delivery.

Interviewers "usually ask me about meat, whisks, woodworking, and Ron Swanson," Offerman says. Ron, the mustachioed, government-hating government employee played by Offerman on *Parks & Recreation*, has attained quasi-mythic status. And it's garnered Offerman a lot of attention, for which he seems genuinely grateful.

"It's a testament to our brilliant writers that they were able to create really a pretty cartoony character like Ron and lead people to think that he bears resemblance to the actor, or vice versa," he says. Offerman does love wordworking, and he

loves meat, but he doesn't eat nearly the amount of it in real life that Ron eats on the show. "I'm an actor, and I live in a world, and if someone ate one-fourth the amount of cholesterol that Ron eats, they'd keel over before they finished the meal," he says.

In addition to his regular gig and the custom woodworking shop he runs in L.A., he's produced and acted in a new flick, *Somebody Up There Likes Me*, and he's touring the country performing his one-man show, which includes his "cautionary tales, some mediocre songs, with a dash of minor nudity." (We can confirm that by "minor" he means "slight," not "underage." Or maybe he actually meant "miner.") His wife has a band called Nancy & Beth, which will open the show. Offerman will also be appearing at the Roxie to premiere the film.

Nick Offerman performs his one-man show, *American Ham*, March 22 at 8 p.m. at Nob Hill Masonic Auditorium, 1111 California St., S.F. Tickets are \$33-\$45; visit masonicauditorium.com. Offerman also appears March 23, at the premiere for *Somebody Up There Likes Me* at The Roxie, 3117 16th St., S.F. 431-3611 or roxie.com.

EMILIE MUTERT

Go to sfweekly.com/arts for a beefy Q&A with Nick Offerman!

▼ Calendar

Calendar listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To have a listing added, contact Clubs and Calendar Editor John Graham by e-mail (Calendar@sfweekly.com), fax (777-1839), or mail (225 Bush St. 17th, Floor, San Francisco, CA 94104). To change an existing listing, call 536-8147. Deadline is noon Tuesday for the following week's issue. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local events — searchable by keyword, date, and genre — are available online.

ART - GALLERIES

A.Muse Gallery. *Lux & Textura: Explorations Beyond the Surface:* Mixed media group show by the San Francisco Collage Collective. March 25-April 28. 614 Alabama, San Francisco, 279-6281, www.yourmusegallery.com.

Alter Space. *Some of Its Parts:* A collection of recent works by Aaron Hodges, Grady Gordon, and Yee Jan Bao. Through April 13. Free. 1158 Howard St., San Francisco, 735-1158, www.alterspace.co.

Arc Studios & Gallery. *Futures:* Showcasing work by six MFA candidates from Bay Area colleges. Through March 23. Free. 1246 Folsom, San Francisco, 298-7969, www.arc-sf.com.

Center for Sex & Culture. *The Art of Jacks:* X-rated paintings, sculpture, and photography celebrating 30 years of local male masturbation group the S.F. Jacks. March 24-31. 1349 Mission, San Francisco, 902-2071, www.sexandculture.org.

Dennis Rae Fine Art. *Hats Off to Dr. Seuss:* Theodor Seuss Geisel was not only a beloved children's book author, he also possessed a collection of quirky chapeaux that would make any hipster swoon. Some of those hats will be on display at this exhibition, as well as a number of Seussian prints and sculptures. Through March 31. www.drseussart.com/hatsoff. 781 Beach, San Francisco, 292-0387, www.dennisraefineart.com.

Dogpatch Cafe. *Shawn Ray Harris: PhotographsPlus:* Solo exhibition of whimsical photo composites. March 22-May 10. 2295 Third St., San Francisco, 255-9882.

Dolby Chadwick Gallery. *Robert Kingston: Recent Work:* Landscape-like acrylic abstracts by the California painter. Tuesdays-Saturdays. Continues through March 30. 210 Post, San Francisco, 956-3560, www.dolbychadwickgallery.com.

Electric Works. *Scott Serrano: Picturesque Flora Wallaceana:* An invented landscape installation of images, text, and artifacts in homage to 19th century botanical exploration. Starting March 22. Tuesdays-Saturdays. Continues through April 20. www.botanicalart.us. 1360 Mission St., San Francisco, 626-5496, www.sfelectricworks.com.

Eli Ridgway Gallery. *Christopher Taggart: Cuts and Splits:* Complex composite collages, sculpture, and etchings made from repurposed playing cards, photographs, telephones, and more. Tuesdays-Saturdays. Continues through May 4. 172 Minna St., San Francisco, 777-1366, www.eliridgway.com.

Ever Gold Gallery. *Evan Nesbit: Light Farming/Heavy Gardening:* Solo exhibition featuring mixed media paintings, perceptual objects, sculpture, and interactive "space blankets." Starting March 23. Wednesdays-Saturdays. Continues through April 26. 441 O'Farrell, San Francisco, 796-3676, www.evergoldgallery.com.

Gallery Heist. *Tag It & Bag It: Connecting Dots in The Multiverse:* Group exhibition introducing E.A.T. (Existential Action Team). March 23-April 26. Free. 679 Geary, San Francisco, 714-507-0718, www.galleryheist.com.

GLBT History Museum. *Legendary: African American GLBT Past Meets Present:* New multimedia exhibit in the Corner Gallery showcasing the dynamic and diverse history of Bay Area African American gay, lesbian, bisexual, and transgender lives from the 1970s to today. Mondays, Wednesdays-Sundays. Continues through April 30. 4127 18th St., San Francisco, 621-1107, www.glbthistorymuseum.org.

MARCH. *Paulette Tavormina: Photographs:* Photographic still lifes shot in a painterly style reminiscent of the Old Masters. Through June 1. 3075 Sacramento St., San Francisco, 931-7433, www.marchsf.com.

Modern Eden. *Tarot: Art of Fortune:* Group exhibition curated by Warholian's Michael Cuffe. Through April 9. Free. 403 Francisco St., San Francisco, 420-2898, www.moderneden.com.

Park Life. *Creative Growth Artists:* Collaborative exhibition featuring a selection of paintings, drawings, and sculpture from Creative Growth artists including: William Scott, John Hiltunen, Dan Miller, William Tyler, Jacob Sockness, John Martin, Ray Vickers, Donald Mitchell, Aurie Ramirez, and Dwight Mackintosh. Co-curated by Stephen Goldblatt. Through April 14. Free. 220 Clement, San Francisco, 386-7275, www.parklifestore.com.

Public Barber Salon. *Joseph Martinez: A Little Piece of the Bay:* Solo show of matchbook paintings featuring local street art themes and scenes. Through April 7. 571 Geary St., San Francisco, 441-8599, www.publicbarbersalon.com.

Queen's Nails Projects. *The Modern Monster:* Group show investi-

gating the theme of the monstrous — either in cinema or inside oneself — featuring artists Michelle Blade, Anthony Disenza, Valerie Hegarty, Jillian McDonald, and George Pfau. Thursdays-Sundays. Continues through April 20. 3191 Mission, San Francisco, 314-6785, www.queensnailsprojects.com/?cat=6.

Rayko Photo Center. *Sixth Annual International Juried Plastic Camera Show:* 90-piece group show featuring photos snapped on Holgas, Dianas, and other "crappy" plastic toy cameras. Through April 22. 428 Third St., San Francisco, 495-3773, www.raykophoto.com.

Root Division. *Permutation Unfolding:* An exhibition about patterns and repetitions in nature. Wednesdays-Saturdays, 2 p.m. Continues through March 23. Free. 3175 17th St., San Francisco, 863-7668, www.rootdivision.org.

Ruth's Table. *Art Teachers' Art:* An invitational art show featuring works from San Francisco Unified School District's art teachers, artists in residence, and arts coordinators. Through May 23. 580 Capp St., San Francisco, 821-4515 ext. 26, www.ruthstable.org.

San Francisco Art Institute. *Gutai:* Exhibition that examines Japan a decade after WWII and the artists who attempted to push their country into a new way of thinking. Tuesdays-Saturdays. Continues through March 30. Free. *Wild Beasts, Magic Magic:* Ecologically themed works by Marshall Elliott, Hanna Kunysz, Justin Margitich, Stephanie Rohls, and Linsey Wallace. March 25-30. 800 Chestnut, San Francisco, 771-7020, www.sfaai.edu.

Sandra Lee Gallery. *Gregg Chadwick: The Time Between:* Solo exhibition featuring new paintings by artist Gregg Chadwick exploring the two concepts of time, chronos and kairos, described by the ancient Greeks. Through March 30. Free. 251 Post, San Francisco, 291-8000, www.sandraleegallery.com.

Scott Richards Contemporary Art. *Street View:* Group show of photorealist paintings by Anthony Brunelli, Davis Cone, Robert Cottingham, Robert Gniewek, and others. Tuesdays-Saturdays. Continues through March 30. 251 Post St., San Francisco, 788-5588, www.scrart.com.

Secession Art and Design. *Get a Crush on Art:* A show by The Poetry Store and Molly M. Through March 31. Free. 3361 Mission, San Francisco, 279-3058.

Shooting Gallery. *10-Year Anniversary Show:* Includes works by Shepard Fairey, Mark Whalen, Herakut, Augustine Kofie, Jet Martinez, DAL East, Faith 47, Fahamu Pecou, Robert Williams, Niels Shoe Meulman, Greg Gossel, ROA, Apex, Ferris Plock, C215, Casey Gray, David Grant, Peter Gronquist, Miss Bugs, Shawn Barber, Russell Young, Logan Hicks, Helen Bayly, Lauren Napolitano, Rene Gagnon, Gregory Euclide, Robert Christian Malmberg, and Sean Murdock. Through April 6. Free. 886 Geary St., San Francisco, 931-1500, www.shootinggallerysf.com.

SOMArts Cultural Center. *Overturn the Artifice:* Multidisciplinary group show curated by Jack Leamy. Tuesdays-Saturdays. Continues through March 29. *First Haight Ashbury Psychological Services Art Auction:* Silent auction to benefit low-income psychotherapy featuring artists Nick Coley, Shaun O'Dell, Chrissy Lynn Darrah, Maytal

Gotesman, Meera Desai, Jessica Abbott Williams, Nita Hicks, and many more. Sat., March 23, 6 p.m. free. hapsauction.wordpress.com. 934 Brannan, San Francisco, 863-1414, www.somarts.org.

Southern Exposure. *Parade: Southern Exposure's Annual Fundraiser + Art Auction:* Features both live and silent auctions of work by over 150 artists. Sat., March 23, 7:30 p.m. \$40-\$150. soexauction2013.eventbrite.com. 3030 20th St., San Francisco, 863-2141, www.soex.org.

Varnish Fine Art. *Mike Davis & Henry Lewis: Contemporary Surrealists:* Debut of new works that "move toward the light" side of the dark worlds they expose on the panel. Through April 13. Free. 16 Jessie St., San Francisco, 433-4400, www.varnishfineart.com.

White Walls Gallery. *10-Year Anniversary Show:* Includes works by Shepard Fairey, Mark Whalen, Herakut, Augustine Kofie, Jet Martinez, DAL East, Faith 47, Fahamu Pecou, Robert Williams, Niels Shoe Meulman, Greg Gossel, ROA, Apex, Ferris Plock, C215, Casey Gray, David Grant, Peter Gronquist, Miss Bugs, Shawn Barber, Russell Young, Logan Hicks, Helen Bayly, Lauren Napolitano, Rene Gagnon, Gregory Euclide, Robert Christian Malmberg, and Sean Murdock. Through April 6. Free. *Mike Shine: Flotsam's Harvest:* Street artist Mike Shine (as seen in Polk Gulch) presents a collection of throwback carny characters and more with a Nietzschean theme. Tuesdays-Saturdays. Continues through April 6. www.facebook.com/flotsamsharvest. 886 Geary St., San Francisco, 931-1500, www.whitewallssf.com.

BURLESQUE

Diva Darlings: Thursdays, 10:30 p.m. Divas, 1081 Post, San Francisco, 474-3482, www.divassf.com.

Hubba Hubba Revue. *Hubbacabana:* Maraca-shaking burlesque by Ray Gunn, The Stripping Granny, Kara LaFleur, Mynx d'Meanor, Rasa Vitalia, Sparkly Devil, Bunny Pistol, Miss Balla Fire, and more. Sat., March 23, 9 p.m., \$15, www.hubbahubbarevue.com. Broadway Studios, 435 Broadway, San Francisco, 291-0333, www.broadwaystudios.com.

Midnight in Paris: Weekly burlesque revue. Sundays, 8 p.m. Continues through May 26, \$20-\$35, www.burlesquemoulin.com. Biscuits and Blues, 401 Mason, San Francisco, 292-2583, www.biscuitsandblues.com.

Red Hots Burlesque: Dottie Lux has led this weekly team of entertainers since 2008. Wednesdays, 7-9 p.m., \$5-\$10, www.redhotsburlesque.com. El Rio, 3158 Mission, San Francisco, 282-3325, www.elriosf.com.

Uptown Hubba Hubba: Weekly burlesques & lascivious laffs from the Hubba Hubba Revue crew. Mondays, 9 p.m., \$5, www.hubbahubbarevue.com. Uptown Nightclub, 1928 Telegraph, Oakland, 510-451-8100, www.uptownnightclub.com.

Vortique: The Vortex Variety Show: Feature film screenings of *Screaming Mimi* (starring Anita Ekberg), *Barbary Coast* (starring William Shatner), and *Secrets of a Married Man* (with Shatner again),

THU 3/21

▼ ART

ART COLONIST

In 2003, Justin Giarla took a chance on a rough part of the Tenderloin — Larkin near Geary — and opened an art gallery that specialized in street art and other contemporary work. Amid the drug dealers and other neighborhood denizens, the Shooting Gallery thrived, showcasing artists who've become well-known in everything from political campaigns (Shepard Fairey) to the world of tattoos (Shawn Barber). Giarla eventually opened two more galleries on the same block — White Walls and 941Geary — but he's now consolidated his galleries into a single, nearby building at 886 Geary. Besides a sunnier location on the northern side of the block, it's a gigantic space — 5,000 square feet, with side-rooms that are essentially mini-galleries. The new space is holding a **White Walls 10 Year Anniversary Show** that surveys artists Giarla has worked with and artists who are new to Giarla's orbit. Fairey is there with *Duality of Humanity*, a large mixed-media canvas of a weapon-toting man. Barber contributes *Self Made*, a portrait of Giarla's forearm tattoos that contain the



Courtesy of White Walls Gallery

same words. British artist/photographer Russell Young offers *Kate Moss*, a series of large prints with shiny sprinkles featuring model Kate Moss wearing very little as she stands in a bathroom. And Peter Gronquist checks in with *A History of Violence*, which is one part taxi-dermy and one part gold antlers that look like rocket launchers. The list goes on. The show is an exhibit of all-star proportions — a chance to see under one big roof a collection of art that has the imprimatur of Justin Giarla, a former nightclub manager who found his calling in San Francisco's Tenderloin.

The White Walls 10 Year Anniversary Show runs through April 6 at White Walls Gallery, 886 Geary, S.F. Admission is free; 931-1500 or whitewallssf.com. **JONATHAN CURIEL**

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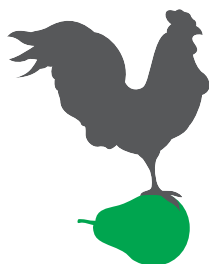
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plus burlesque and dance performances by Laika Fox, Mistress Pon-Farr, Szandora LaVey, Thee Indra, and Odessa Lil. Fri., March 22, 8 p.m., \$13 donation. The Vortex Room, 1082 Howard, San Francisco, N/A, <https://www.facebook.com/pages/The-Vortex-Room/217115454982128>.

CABARET & DRAG

Cocktailgate: Hosted by Suppositori Spelling. Sundays, 9 p.m.

Truck, 1900 Folsom, San Francisco, 252-0306, www.trucksf.com.

Christy Cruse: Sundays, 9 p.m., free. Aunt Charlie's Lounge, 133

Turk, San Francisco, 441-2922, www.auntcharlieslounge.com.

Diva Darlings: Thursdays, 10:30 p.m. Divas, 1081 Post, San Francisco,

474-3482, www.divassf.com.

Fauxgirls: After the shuttering of its old Kimo's home, this Polk Gulch drag revue recasts itself as a downtown supperclub cabaret. Third Thursday of every month, 7 p.m., free (with \$20 minimum food/cocktail purchase), www.fauxgirls.com. Infusion Lounge, 124 Ellis, San Francisco, 421-8700, www.infusionlounge.com.

Meow Mix: A weekly cabaret show hosted by Ferosha Titties, with rotating co-hosts and DJs. Tuesdays, 11 p.m., \$3-\$5. The Stud, 399 Ninth St., San Francisco, 863-6623, www.studsf.com.

The Monster Show: Thematic weekly drag performances with Cookie Dough, DJ MC2, and guests. Thursdays, 10 p.m., www.cookievision.com. The Edge, 4149 18th St., San Francisco, 863-4027, www.edgesf.com.

Sex and the City: Live! A drag rendition of the HBO series *Sex and the City*. Wednesdays, 7 & 9 p.m., \$20-\$25, www.trannysnack.com. 1772 Market Street, 1772 Market St., San Francisco, 371-9705, <https://www.facebook.com/1760MarketStreet>.

Some Thing: Art drag night with craft table. Fridays, \$5. The Stud, 399 Ninth St., San Francisco, 863-6623, www.studsf.com.

Sunday's a Drag: Brunch & drag revue with Donna Sachet. Sundays, 11 a.m. & 1:30 p.m., \$39.95. Harry Denton's Starlight Room, 450 Powell, San Francisco, 395-8595, www.harrydenton.com.

Talent Tuesdays: Tuesdays, midnight. Divas, 1081 Post, San Francisco, 474-3482, www.divassf.com.

COMEDY

Assistance: This comedy chronicles the lives of six young assistants whose lives are an endless series of humiliations at the hands of their boss. Thursdays-Saturdays, 8 p.m.; Sundays, 6 p.m. Continues through March 30, \$25. NOHspace, 2840 Mariposa, San Francisco, www.theatreofyugen.org.

Bad Movie Night: Hosts Sherilyn Connelly (aka *SF Weekly's* film critic) and Jim Fourniadiis lambaste popular movies whose quality ranges from so-so to seriously awful. Sundays, 8 p.m., \$6.99. Dark Room Theater, 2263 Mission, San Francisco, 401-7987, www.darkroomsf.com.

The Business: A Comedy Show: Sketch and stand-up comedy. Wednesdays, 8 p.m., \$5. Dark Room Theater, 2263 Mission, San Francisco, 401-7987, www.darkroomsf.com.

Comedy Blast: Stand-up comedy showcase with Danny Dechi & guests. Tuesdays, 7:30 p.m., free, www.dannydechi.com. Neck of the Woods, 406 Clement St., San Francisco, 387-6343, www.neckofthewoodsf.com.

Comedy by Michael: Monthly standup comedy showcase hosted by Michael D. Booker. Fourth Saturday of every month, 8 p.m., \$15-\$20, www.comedybymichael.com. Englander Sports Pub, 101 Parrott, San Leandro, 510-357-3571, www.englenderpub.com.

Comedy Night: Open mic hosted by Tony Sparks. Thursdays, 7 p.m., free, all ages. BrainWash Cafe & Laundromat, 1122 Folsom, San Francisco, 861-3663, www.brainwash.com.

Comikaze Lounge: Monthly comedy show hosted by Stefani Silverman and Kate Willett. Third Wednesday of every month, 8 p.m., www.comikazelounge.com. Cafe Royale, 800 Post, San Francisco, 441-4099, www.caferoyale-sf.com.

Dueling Pianos at Johnny Foley's: Mirthful musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, www.duelingpianosatfoleys.com. Johnny Foley's Irish House, 243 O'Farrell St., San Francisco, 954-0777, www.johnnyfoleys.com.

The Eric Show: Hosted by Eric Barry. Tuesdays, 8 p.m., \$5, <https://www.facebook.com/EricBarryComedy>. Milk Bar, 1840 Haight, San Francisco, 387-6455, www.milkst.com.

Harvey's Funny Tuesdays: Hosted by Ronn Vigh. Tuesdays, 9 p.m., free. Harvey's, 500 Castro, San Francisco, 431-4278, www.harveysf.com.

The Layover Comedy Night: Tuesdays, 8:30 p.m., free. The Layover, 1517 Franklin, Oakland, 510-834-1517, www.oaklandlayover.com.

Live at Deluxe: Weekly ha-has on Haight. Mondays, 9 p.m. Club Deluxe, 1511 Haight, San Francisco, 552-6949, www.sclubdeluxe.com.

Jon Lovitz: The comedy legend from *Saturday Night Live*. Fri., March 22, 8 & 10:15 p.m.; Sat., March 23, 7:30 & 9:45 p.m., \$30. Cobb's Comedy Club, 915 Columbus, San Francisco, 928-4320, www.cobbscomedy.com.

The Mission Position: Weekly stand-up comedy showcase. Thursdays, 8 p.m., \$10, www.missionpositionlive.com. Lost Weekend Video, 1034 Valencia St., San Francisco, 643-3373, www.lostweekendvideo.com.

Nick Offerman: Comic actor from the TV show *Parks and Recreation*. Fri., March 22, 8 p.m., \$45. Nob Hill Masonic Auditorium, 1111 California, San Francisco, 776-4702, www.masonicauditorium.com.

Mark Pitta & Friends: Tuesdays, 8 p.m., \$15-\$25. 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley, 383-9600, www.142throckmortontheatre.com.

Secret Improv Society: Underground improvisational theater. Saturdays, 10 p.m., \$15. Shelton Theater, 533 Sutter, San Francisco, 433-3040, www.sheltontheater.com.

Stand-Up Comedy Showcase: With Danny Dechi and guests. Third Wednesday of every month, 7 p.m., free, www.dannydechi.com. Bazaar Cafe, 5927 California, San Francisco, 831-5620, www.bazaarcave.com.

Nick Thune: Seattle stand-up comedian and musician. Wed., March 20, 8 p.m.; Thu., March 21, 8 p.m.; Fri., March 22, 8 & 10 p.m.; Sat., March 23, 7:30 & 9:30 p.m., \$16-\$22. Punch Line, 444 Battery, San Francisco, 397-7573, www.punchlinecomedyclub.com.

DANCE - PERFORMANCES

Baxtalo Drom: Bellydancing, acoustic tunes, and circus diversions by Karolina Lux, The Brothers Horse, The Clown, Sylphie Currin, and Vegas J. Jenkins. Fri., March 22, 9 p.m., \$7-\$10, <https://www.facebook.com/pages/Baxtalo-Drom-The-Lucky-Road/509158232438278>. Amnesia, 853 Valencia, San Francisco, 970-0012, www.amnesiahebar.com.

S.F. Ballet: Onegin: Choreographer John Cranko interprets Alexander Pushkin's classic novel with a score by Tchaikovsky. Thu., March 21, 8 p.m.; Fri., March 22, 8 p.m.; Sat., March 23, 2 & 8 p.m.; Sun., March 24, 2 p.m.; Tue., March 26, 8 p.m.; Wed., March 27, 7:30 p.m.; Thu., March 28, 8 p.m., \$35-\$298, www.sfballet.org. War Memorial Opera House, 301 Van Ness, San Francisco, 864-3330,

THU 3/21

▼ FILM

UNWASHED MASS MEDIA

For decades, high costs made film one of the few art forms not readily influenced by the street. Accessible technology — everything from cellphones to web cams — has changed all that. While the dominance of crotch-shots and kittens on YouTube has led some auteurs to bemoan the "democratization of film," no one can doubt the impact of having so many stories being told from fresh eyes around the world. The cutting-edge **Disposable Film Festival** brings together works from as far afield as Iran, in categories ranging from science to stop-motion. This year's festival offers storytelling workshops, panels, lectures, parties, screenings, and a dinner show, but the "Competitive Shorts Night" remains the

crowd favorite. Last year, the jury awarded Gabriel Bisset-Smith for *Thrush* (UK), which tracks a relationship from beginning to end to stalking in under five minutes, and is told with as much charm and sweetness as you're likely to get from a big-budget indie. However, the audience chose Theo Putzu's *Paper Memories* (Spain), a striking account of an old man who follows his dead wife through photographs to the beach. Other winners included a visually arresting experimental film made by folding laundry, the triumphant *Graffiti Stop-Motion* by Broken Fingerz, and a science entry from a family who sent an HD camera to space aboard a weather balloon.

Find out where you'll end up at 8 p.m. at Castro Theatre, 429 Castro St., S.F. Admission is \$14. Other events, workshops, and panels run March 22-24; call 621-6120 or visit disposablefilmfest.com. **SILKE TUDOR**

SAT 3/23

▼ CARTOONS

CHILDHOOD HERO

Second only to Walt Disney, Chuck Jones was one of the most influential American animators in history. Eleven years after his death at age 89, Jones' style continues to influence animators and cartoonists by the dozen. Closely associated with Warner Bros. throughout his career, Jones directed hundreds of *Looney Tunes* shorts and created Marvin the Martian, Pepe le Pew, the Road Runner, and Wile E. Coyote. In the 1950s, Jones directed a trio of *Looney Tunes* shorts that are considered among the very best ever made: *Duck Amuck* (in which Daffy is tormented by his animator), *One Froggy Evening* (starring Michigan J. Frog, later the mascot of the short-lived WB network), and *What's Opera, Doc?* (the famous Wagner parody). Jones' exaggerated character design and flat, semi-abstract backgrounds continue to provide the dominant Warner Bros. look. The Cartoon Art Museum,



working with the Chuck Jones Center for Creativity in Costa Mesa, presents the centennial exhibition, "**Chuck Jones: Drawing on Imagination**" through May 5. On Saturday, CAM hosts a special reception for the exhibition with Jones' widow, Marion, his daughter, and grandson, who lead a VIP tour of the exhibition at 6 p.m.

"Chuck Jones: Drawing on Imagination" starts at 7 p.m. (6 p.m. for the VIP event) at the Cartoon Art Museum, 655 Mission St., S.F. Tickets are \$10-\$50; visit www.cartoonart.org.

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www.sfwmpac.org.

Shen Wei Dance Arts: Undivided Divided: An interactive performance featuring dancers, video, and sculpture by the choreographer of the 2008 Beijing Olympics opening ceremonies. Thu., March 21, 8 p.m.; Fri., March 22, 8 p.m.; Sat., March 23, 5 & 8 p.m.; Sun., March 24, 2 & 5 p.m., \$10-\$30. Yerba Buena Center for the Arts, 701 Mission, San Francisco, 978-2787, www.ybca.org.

LGBT EVENTS

Blur-Transgender & Gender-Variant Support Group: For youth 18-25. Free food provided. Thursdays, 6:30 p.m. Dimensions Clinic, 3850 17th St., San Francisco, 934-7789, www.dimensionsclinic.org.
"Bounce!": Saturdays, 9 p.m., \$3. LookOut, 3600 16th St., San Francisco, 703-9751, www.lookoutsf.com.

The Bus: Two gay teenagers share a secret love in a small town with a big religious presence. Starting March 22, Wednesdays-Saturdays, 8 p.m.; Sundays, 2 p.m. Continues through April 28, www.nctcsf.org/press_room/the_bus.htm. New Conservatory Theatre Center, 25 Van Ness, San Francisco, 861-8972, www.nctcsf.org.

The Art of Jacks: X-rated paintings, sculpture, and photography celebrating 30 years of local male masturbation group the S.F. Jacks. March 24-31. Center for Sex & Culture, 1349 Mission, San Francisco, 902-2071, www.sexandculture.org.

"Club Rimshot": Saturdays, 9 p.m. Bench & Bar, 510 17th St., Oakland, 510-444-2266, www.bench-and-bar.com.

Cocktailgate: Hosted by Suppositori Spelling. Sundays, 9 p.m. Truck, 1900 Folsom, San Francisco, 252-0306, www.trucksf.com.

"Cognitive Dissonance": Fourth Sunday of every month, 6 p.m. The Stud, 399 Ninth St., San Francisco, 863-6623, www.studsf.com.

Christy Cruse: Sundays, 9 p.m., free. Aunt Charlie's Lounge, 133 Turk, San Francisco, 441-2922, www.auntcharlieslounge.com.

Diva Darlings: Thursdays, 10:30 p.m. Divas, 1081 Post, San Francisco, 474-3482, www.divassf.com.

DJ Feel & DJ PussPuss: Fridays, Saturdays, 9 p.m. Divas, 1081 Post, San Francisco, 474-3482, www.divassf.com.

DJ Jim Hopkins: Wednesdays, 9 p.m. 440 Castro, 440 Castro, San Francisco, 621-8732, www.the440.com.

Drink and Be Merry: Gay boys (and friends) enjoy two-for-one drinks every day until 9 p.m. Daily. Q Bar, 456 Castro, San Francisco, 864-2877, www.qbarsf.com.

Fauxgirls! After the shuttering of its old Kimo's home, this Polk Gulch drag revue recasts itself as a downtown supperclub cabaret. Third Thursday of every month, 7 p.m., free (with \$20 minimum food/cocktail purchase), www.foxgirls.com. Infusion Lounge, 124 Ellis, San Francisco, 421-8700, www.infusionlounge.com.

"Funky Fridays": Fridays, 8 p.m. SF Mix, 4086 18th St., San Francisco, 431-8616, www.sfmixbar.com.

Gay Men's Sketch: Drop-in life drawing. Tuesdays, 6:30 p.m. Mark I. Chester Studio, 1229 Folsom, San Francisco, 621-6294, www.markchester.com.

Legendary: African American GLBT Past Meets Present: New multimedia exhibit in the Corner Gallery showcasing the dynamic and diverse history of Bay Area African American gay, lesbian, bisexual, and transgender lives from the 1970s to today. Mondays, Wednesdays-Sundays. Continues through April 30. GLBT

History Museum, 4127 18th St., San Francisco, 621-1107, www.glbthistorymuseum.org.

Hedwig and the Angry Inch: The comical and rocking LGBT musical favorite. Wednesdays-Saturdays, \$15-\$39. Boxcar Playhouse, 505 Natoma, San Francisco, 776-1747, www.boxcartheatre.org.

Honey: Community building group celebrating LBTTQQ young women. Wednesdays, 4-6 p.m., free. LYRIC, 123-127 Collingwood, San Francisco, 703-6150, www.lyric.org.

"Jock": Sundays, 3-8 p.m., \$2. LookOut, 3600 16th St., San Francisco, 703-9751, www.lookoutsf.com.

Kor Karaoke: Wednesdays, 9 p.m., www.korkaraoke.com. The Stud, 399 Ninth St., San Francisco, 863-6623, www.studsf.com.

"La Bota Loca": Gay Latino cowboy theme night, with Norteña, banda, cumbia, & more. Saturdays, 9 p.m. Club 21, 2111 Franklin, Oakland, 510-268-9425, www.club21oakland.com.

"Latino Lunes": Mondays, 9 p.m. Club 21, 2111 Franklin, Oakland, 510-268-9425, www.club21oakland.com.

"Mango": Fourth Saturday of every month, 3 p.m., \$8-\$10, www.facebook.com/pages/San-Francisco-CA/MANGO/73268235266. El Rio, 3158 Mission, San Francisco, 282-3325, www.elriosf.com.

M.E.E.T.: Community building group celebrating GBTQQ young men. Fridays, 4-6 p.m., free. LYRIC, 123-127 Collingwood, San Francisco, 703-6150, www.lyric.org.

Meow Mix: A weekly cabaret show hosted by Ferosha Titties, with rotating co-hosts and DJs. Tuesdays, 11 p.m., \$3-\$5. The Stud, 399 Ninth St., San Francisco, 863-6623, www.studsf.com.

Out of the Boxes: Historical Society Opens Archives of Pioneering Historian Allan Bérubé: Bérubé was one of the pioneers in the field of community-based gay history that emerged in the 1970s and early 1980s. The GLBT Historical Society has opened his papers for use by researchers. Daily. GLBT Historical Society, 657 Mission, San Francisco, 777-5455, www.glbthistory.org.

Piano Bar 101: With Joe Collins Wicht, Trauma Flintstone's piano-playing alter ego. Mondays, 9 p.m., free. Martuni's, 4 Valencia, San Francisco, 241-0205, martunis.ypguides.net.

Piano Bar Open Mic: With Jason Brock and Dr. Dee Spencer. Tuesdays, 9 p.m., free. Martuni's, 4 Valencia, San Francisco, 241-0205, martunis.ypguides.net.

Queer Youth Meal Night: Free meals and movies in a safe environment for trans/queer/ally friends. Tuesdays, 5 p.m., free. San Francisco LGBT Community Center, 1800 Market, San Francisco, 865-5555, www.sfcenter.org.

"Radical Vinyl: Gay/Not Gay": DJ Jenny Hoyston & guests spin punk, oldies, hip-hop, and more while everyone digs El Rio's famous all-night Monday happy hour. Mondays, 9 p.m., free. El Rio, 3158 Mission, San Francisco, 282-3325, www.elriosf.com.

Mississippi: I Am: Free documentary about queer youth (including Lance Bass of 'N Sync) fighting for LGBT civil rights in the Deep South. Thu., March 21, 7 p.m., free. Roxie Theater, 3117 16th St., San Francisco, 863-1087, www.roxie.com.

Sake Bomb Wednesdays: Young ladies can get "bombed" during this weekly happy hour at San Francisco's only full-time lesbian bar. Fridays, 5-9 p.m., free. Lexington Club, 3464 19th St., San Francisco, 863-2052, www.lexingtonclub.com.

Made in S.F.: Films by Barbara Hammer: Two San Francisco films by the experimental queer artist: 1974's four-minute short, *Dyketactics*,

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and 1992's 77-minute feature, *Nitrate Kisses*. Thu., March 21, 7 p.m., \$5 (free with museum admission). San Francisco Museum of Modern Art (SFMOMA), 151 3rd St., San Francisco, 357-4000, www.sfmoma.org.

S.F. FrontRunners' Run: Each week a gay-friendly group of runners meets for a 3-to-5-mile jog from the Embarcadero to Aquatic Park. Tuesdays, 6:30 p.m., www.sffrontrunners.org. Ferry Building, 1 Ferry Building, San Francisco, 983-8000, www.ferrybuilding-marketplace.com.

Shangri-La: Asian queer dance party. Fourth Saturday of every month, 10 p.m., \$15-\$20 (free before 11 p.m.), www.shangrilasf.com. Endup, 401 Sixth St., San Francisco, 646-0999, www.theendup.com.

Smack Dab: Queer-friendly open mic. Third Wednesday of every month, 7:30 p.m., free. Magnet, 4122 18th St., San Francisco, 581-1600, www.magnetsf.org.

Sundance Saloon: Gay-friendly country dancing. Thursdays, 6:30 p.m.; Sundays, 5 p.m., \$5, www.sundancesaloon.org. Space 550, 550 Barneveld, San Francisco, 550-8286, www.space550.com.

Sunday Open Gyms: The San Francisco Gay Basketball Association. Sundays, \$5, www.sfgba.com. Eureka Valley Recreation Center, 100 Collingwood, San Francisco, 831-6810, www.sfgov.org.

Theatre Rhinoceros: The 2013 Rhino Benefit Celebration: "The longest-running queer theatre anywhere" throws itself a birthday bash with performances by Connie Champagne, Dave Dobrusky, Mike Finn, Casey Ley, Matthew Martin, Jim McCunn, Tom Orr, and more. Sun., March 24, 7:30 p.m., \$25 (includes food & drink), www.the rhino.org. Eureka Theatre, 215 Jackson, San Francisco, 788-7469, www.theeurekatheatre.com.

Transmagic: Community building group celebrating trans/gender-variant youth. Tuesdays, 4-6 p.m., free. LYRIC, 123-127 Collingwood, San Francisco, 703-6150, www.lyric.org.

Truck Six-Year Anniversary: Sat., March 23, 9 p.m., free. Truck, 1900 Folsom, San Francisco, 252-0306, www.trucksf.com.

Video Dance Club: Daily, 8 p.m. SF Badlands, 4121 18th St., San Francisco, 626-9320, www.sfbadlands.com.

WTF: Women's, Trans/Genderqueer, and Femmes' Night: Bike repair and bike building. Second and Fourth Friday of every month, 6 p.m., free. Bike Kitchen, 650H Florida, San Francisco, 647-2453, www.bikekitchen.org.

"XO": w/ DJ Astro & Rose. Thursdays, 10 p.m., \$5, www.facebook.com/PartyXO. The Club, 685 Sutter, San Francisco, 441-5678, www.cellarsf.com.

LITERARY EVENTS

Andrew Levy and Julie Ezelle Patton with Paul Van Curen: An evening of poetry and music. See also March 23 at the Meridian Gallery. Thu., March 21, 4:30 p.m., free. Poetry Center, 1600 Holloway, San Francisco, 338-2227, www.sfsu.edu/~poetry/.

Bang Out: A Quick and Dirty Reading Series: Writers read thematic new works with curators Amick Boone and Kevin Hobson. Fourth Saturday of every month, 7:30 p.m., free, www.bangoutsf.com. Make-Out Room, 3225 22nd St., San Francisco, 647-2888, www.makeoutroom.com.

Círculo de Lectores de Literatura en Español: Spanish-language book club. Fourth Tuesday of every month, 7 p.m., free. Modern Times Bookstore, 2919 24th St., San Francisco, 282-9246, www.mtbs.com.

Family Story Times: Parents and kids aged 2 to 6 are read to at various library branches. Daily, free, www.sfpl.org. Multiple San Francisco Locations, multiple addresses, San Francisco, N/A.

Jazz and Conversation with Pam Belluck, Daniel J. Levitin, and the San Francisco Jazz Quartet: Authors (and musicians) Belluck and Levitin discuss their respective non-fiction books, then jam with the SFJQ. Sat., March 23, 6 p.m., free. Book Passage, 1 Ferry Building Ste. 42, San Francisco, 835-1020, www.bookpassage.com.

Mark Wallace, Andrew Levy, and Julie Ezelle Patton with Paul Van Curen: An evening of poetry and music. See also March 21 at the SFSU Poetry Center. Sat., March 23, 7 p.m., \$5-\$10 (free

for SFSU students). Meridian Gallery, 535 Powell, San Francisco, 398-7229, www.meridiangallery.org.

Paxton Gate Storyhour: Readings of chosen books for children. Thursdays, 11 a.m., free, 252-9990. Paxton Gate's Curiosities for Kids, 766 Valencia, San Francisco, www.paxtongate.com.

Poetry at the 33: Monthly open mic with featured poet. Last Tuesday of every month, 7 p.m., free. 3300 Club, 3300 Mission St., San Francisco, 826-6886, www.3300club.com.

San Francisco Literary Walking Tour: A two-hour meander through North Beach and Chinatown to look at the apartment buildings, cafes, bookstores, and bars frequented by famous writers of the past. Saturdays, noon, \$25, 441-0140. City Lights Books, 261 Columbus, San Francisco, www.citylights.com.

Word Beat Reading Series: Readings are followed by an open mike hosted by David Gollub, Debra Grace Khattab, and Jeremy Morris Siegel. First and third Thursday of every month. Daily, 7 p.m., free. Caffè Mediterraneo, 2475 Telegraph, Berkeley, 510-549-1128, www.caffemed.com.

MUSEUM EXHIBITS & EVENTS

Asian Art Museum of San Francisco. *In a New Light: The Asian Art Museum Collection:* A display of more than 2,500 objects from the museum's permanent collection explores the major cultures of Asia. Daily. Free with museum admission. *China's Terracotta Warriors: The First Emperor's Legacy:* An exhibition of China's first Emperor Qin Shihuang's life-size terracotta army. Tuesdays-Sundays. Continues through May 27. \$15-\$18. *Gallery Tours:* Trained museum docents offer general introductions to the museum's collections as well as tours that highlight special exhibitions. Tuesdays-Sundays, 11:30 a.m., 1 & 2 p.m. Free with museum admission. *Architectural Tours:* Learn about the transformation of the old San Francisco Main Public Library into the Asian Art Museum's new quarters with this regular tour. Tuesdays, Wednesdays, Fridays-Sundays, 12 & 2:30 p.m.; Thursdays, 12, 2:30 & 6:30 p.m. Free with museum admission. *CAAMFest: Dosa Hunt* with Indian Bastards from Hell: Screening of the humorous short documentary about hungry NYC musicians seeking out dosa — which is equal parts culinary adventure, portrait of Indian-American musical talent, and commentary on cultural

politics — plus a live performance by Indian Bastards from Hell (i.e., two-thirds of hip-hop trio Das Racist). Thu., March 21, 6 p.m. \$15-\$30. www.caamfest.com. *"Family Art Encounter":* Drop in to make arts and crafts pieces related to the museum's current exhibits. Saturdays, 1 p.m. Free with museum admission. *Asian Art Museum Storytelling:* A family-oriented tour through a particular exhibit, followed by a retelling of stories related to the exhibits. Sundays, 1 p.m.; First Saturday of every month, 1 p.m. Free with museum admission. 200 Larkin, San Francisco, 581-3500, www.asianart.org. **Cable Car Museum.** *Permanent Exhibit:* Located in a historic cable car powerhouse, the museum displays a variety of cable car gear, historic photographs, installations explaining how the cars work, and several antique vehicles. Daily. Free. 1201 Mason, San Francisco, 474-1887, www.cablecarmuseum.org.

California Academy of Sciences. *Bugs!, Raptors at the Academy, Discover Africa's Secrets, Fragile Planet*, plus penguin feeding, children's storytime, and more. Also *NightLife*: Thursdays, 6-10 p.m. \$12. www.calacademy.org/events/nightlife; and *After-Hours Wine and Dine Tour:* A three-course dinner and backstage access to the exhibits. Sundays, 6 p.m. *Explore the Living Roof with Naturalists:* Learn about the 2.5-acre living roof. Mondays, 3 p.m., free with museum admission. 55 Music Concourse, San Francisco, 379-8000, www.calacademy.org.

California Historical Society Museum. *I See Beauty in this Life: A Photographer Looks at 100 Years of Rural California:* A photo exhibition that connects present-day California stories with the past. Tuesdays-Sundays. Continues through March 24. \$5 suggested donation. 678 Mission, San Francisco, 357-1848, www.californiahistoricalsociety.org.

Cartoon Art Museum. *Monthly Cartooning Classes for Adults:* An intensive monthly workshop for aspiring comic artists, writers, and fans of the medium, taught by a professional cartoonist focusing on an area of his or her expertise. Fourth Saturday of every month, 1 p.m. \$40-\$50. 655 Mission, San Francisco, 227-8666, www.cartoonart.org.

Conservatory of Flowers. *Boomtown: Barbary Coast:* A San Francisco historical retrospective and model train show. Tuesdays-Sundays. Continues through April 14. \$2-\$7. 100 JFK, San Francisco, 666-7001, www.conservatoryofflowers.org.

Contemporary Jewish Museum. *Being Jewish: A Bay Area Portrait:* A mural of community photos and objects that reflect the flavor of Jewish life in the Bay Area. Daily. *Drop-in Art Making:* Make art with your kids. Every Sunday from 1 to 3 p.m. Sundays. 736 Mission, San Francisco, 655-7800, www.thejcjm.org.

De Young Museum. *Girl With a Pearl Earring: Dutch Paintings from the Mauritshuis:* Paintings from Dutch masters. Tuesdays-Sundays. Continues through June 2. \$25 (includes museum admission). deyoung.famsf.org. *Friday Nights at the de Young:* An art-focused happy hour, with special performances and hands-on activities plus cheap admission. Fridays, 5 p.m. free-\$10. 50 Hagiwara Tea Garden Drive, San Francisco, 750-3600, www.deyoungmuseum.org.

Fort Mason. *Outdoor Exploratorium:* Outdoor art and science exhibit. Daily. free. 38 Fort Mason, San Francisco, 345-7500, www.fortmason.org.

GLBT Historical Society. *Out of the Boxes: Historical Society Opens Archives of Pioneering Historian Allan Bérubé:* Bérubé was one of the pioneers in the field of community-based gay history that emerged in the 1970s and early 1980s. The GLBT Historical Society has opened his papers for use by researchers. Daily. 657 Mission, San Francisco, 777-5455, www.glbthistory.org.

The Holocaust Center of Northern California. *Letters: 1938-1946:* Letters selected from the center's archives that detail the harrowing danger of living in Nazi-occupied Europe. Mondays-Thursday, 10 a.m.-5 p.m. Free. 121 Steuart (at Mission), San Francisco, 777-9060, www.tauberholocaustlibrary.org.

Legion of Honor. *Bowles Porcelain Gallery:* Porcelain from England and continental Europe. Daily. *Royal Treasures from the Louvre: Louis XIV to Marie-Antoinette:* An exhibition of artworks from 17th century France. Tuesdays-Sundays, 9:30 a.m. Continues through March 31. \$10-\$20. 100 34th Ave., San Francisco, 750-3600.

Museum of Craft & Folk Art. *Replay: From Traditional to Contemporary Art in Ghana:* Works by self-taught artists in Ghana who created movie posters for local screenings. Daily. 51 Yerba Buena, San Francisco, 227-4888, www.mocfa.org.

San Francisco Museum of Modern Art (SFMOMA). *Lebbeus Woods, Architect:* A collection of drawings and models by the visionary architectural artist. Through June 2. *Garry Winogrand: Retrospective* featuring nearly 100 snapshots by the postwar photographer. Through June 2. *Picturing Modernity: Selections from the SFMOMA Collection:* An exhibition of photographs from SFMOMA's own collection that illustrate a wide range of photographic styles. Through June 2; Daily. *Made in S.F.: Films by Barbara Hammer:* Two San Francisco films by the experimental queer artist: 1974's four-minute short, *Dyketicacts*, and 1992's 77-minute feature, *Nitrate Kisses*. Thu., March 21, 7 p.m. \$5 (free with museum admission). *The Elise S. Haas Bequest: Modern Art from Matisse to Marino:* Selections from a private collection featuring pieces by Matisse, O'Keeffe, Picasso, and others. March 23-June 2. 151 3rd St., San Francisco, 357-4000, www.sfmoma.org.

The Walt Disney Family Museum. *Snow White and the Seven Dwarfs:* The Creation of a Classic: Exhibit about the making of *Snow White and the Seven Dwarfs*. Mondays, Wednesdays-Sundays, 11 a.m. Continues through April 14. \$15-\$25. 104 Montgomery, San Francisco, 345-6800, www.waltdisney.org.

Winery - SF. *MPD Presents: A Love Affair:* In celebration of the Museum of Performance + Design's new location, the Museum hosts an evening inspired by love letters held in the Museum's collection and written by Marcel Marceau. Wed., March 20, 5:30 p.m. \$30 and up. 200 California Ave. Building 180 N, San Francisco, 735-8423, www.winery-sf.com.

Yerba Buena Center for the Arts. *Without Reality There Is No Utopia:* International artists use a wide variety of mediums to illustrate how the utopian ideal has been threatened by postmodern, post-"reality" society. Thursdays-Sundays. Continues through June 9. \$8-\$10. *Shih Chieh Huang: Synthetic Seduction:* High-tech and the mundane meet in a series of glowing, seemingly anamorphic displays. Thursdays-Sundays. Continues through June 30. \$8-\$10. 701 Mission, San Francisco, 978-2787, www.ybca.org.

MON 3/25

▼ PUNK LIT

BLANK PAGE GENERATION

In 1974, the band Television had a weekly "residency" at a skuzzy biker bar called CBGBs, and Patti Smith wrote one of their first reviews. After rhapsodizing about Tom Verlaine's swan-like neck, she turned to **Richard Hell** — his look, his moves, his attitude: "If Hell loses balance he'll lay out and play bass flat on his back. No hesitation. Wrong note so what." That was it. For Malcolm McLaren, Hell was the embodiment of disaffection and disgust amid the lingering hippie haze. When McLaren returned to London, the Sex Pistols emerged looking like a certain East Side rocker — short hair, torn T-shirt, wrong note so what. It was no secret. In the Met's upcoming exhibit, "PUNK: Chaos to

Couture," the first gallery, the first minutes of punk, will be aptly represented by Hell, the man who identified the "Blank Generation." The album by Richard Hell and the Voidoids that bears that name stands as one of early punk's most soulful, literate, and brazen pieces of ire. But Hell split the music scene a few years later to write novels. So, in our opinion, his autobiography is long overdue. Like his songs, *I Dreamed I Was A Very Clean Tramp* is more poetic and compelling than your typical rock memoir. He invokes love and catastrophe — drugs, women, bands — without apology or malice, reminding us how New York smelled, how punk rock felt, and where the music lives in a well-turned phrase.

Hell reads at 7 p.m. at City Lights Bookstore, 261 Columbus Ave., S.F. Admission is free; call 362-8193 or visit citylights.com.

SILKE TUDOR



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POETRY & SPOKEN WORD

16th and Mission Poetry Slam: Unorganized, impromptu gathering of people to sing, dance, shout, and read spoken word. Thursdays, 9 p.m., free, www.16thmission.com. 16th St. BART Station, 2000 Mission St., San Francisco, N/A.

Andrew Levy and Julie Ezelle Patton with Paul Van Curen: An evening of poetry and music. See also March 23 at the Meridian Gallery. Thu., March 21, 4:30 p.m., free. Poetry Center, 1600 Holloway, San Francisco, 338-2227, www.sfsu.edu/~poetry/.

BawdySlam: Under the Influence: Bawdy Storytelling's uncurated sibling event gives you five minutes to talk filthy and vie for the title of San Francisco's Dirtiest Storyteller. Thu., March 21, 8 p.m., \$10 advance, www.bawdystorytelling.com. Cafe Royale, 800 Post, San Francisco, 441-4099, www.caferoyale-sf.com.

Holla Back: Weekly poetry open mike with a hip-hop vibe. Thursdays, 7:30-10 p.m., free/donation, all ages. EastSide Arts Alliance, 2277 International, Oakland, 510-533-6629, www.eastsideartsalliance.com.

Mark Wallace, Andrew Levy, and Julie Ezelle Patton with Paul Van Curen: An evening of poetry and music. See also March 21 at the SFSU Poetry Center. Sat., March 23, 7 p.m., \$5-\$10 (free for SFSU students). Meridian Gallery, 535 Powell, San Francisco, 398-7229, www.meridiangallery.org.

Poetry at the 33: Monthly open mic with featured poet. Last Tuesday of every month, 7 p.m., free. 3300 Club, 3300 Mission St., San Francisco, 826-6886, www.3300club.com.

SEX & FETISH EVENTS

BawdySlam: Under the Influence: Bawdy Storytelling's uncurated sibling event gives you five minutes to talk filthy and vie for the title of San Francisco's Dirtiest Storyteller. Thu., March 21, 8 p.m., \$10 advance, www.bawdystorytelling.com. Cafe Royale, 800 Post, San Francisco, 441-4099, www.caferoyale-sf.com.

The Art of Jacks: X-rated paintings, sculpture, and photography celebrating 30 years of local male masturbation group the S.F. Jacks. March 24-31. Center for Sex & Culture, 1349 Mission, San Francisco, 902-2071, www.sexandculture.org.

Humpday Happy Hour Workshop: Good Vibrations presents recurring workshops on various sex themes. Wednesdays, 6:30 p.m., Free. Good Vibrations, 1620 Polk, San Francisco, 345-0400, www.goodvibes.com/main.jhtml.

Sex in the City Tours: A lively take on the good, bad, and ugly aspects of our local sexual culture, with stops at various strip joints, sex clubs, and other steamy spots. Thursdays-Saturdays, 6:30 p.m., \$59-\$69, 510-915-1010, www.sexinthecitytours.com. Multiple San Francisco Locations, multiple addresses, San Francisco.

Suicide Girls Book Signing & After Party: Live signing of the new SG photo book, *Hard Girls, Soft Light*, with an after party to follow at Bender's Bar (806 S. Van Ness). Tue., March 26, 7 p.m., free, <https://www.facebook.com/events/480742485306281>. Mission: Comics & Art, 3520 20th St. B, San Francisco, 695-1545, www.missioncomicsandart.com.

THEATER

Assistance: This comedy chronicles the lives of six young assistants whose lives are an endless series of humiliations at the hands of their boss. Thursdays-Saturdays, 8 p.m.; Sundays, 6 p.m. Continues through March 30, \$25. NOHspace, 2840 Mariposa, San Francisco, www.theatreofyugen.org.

Beach Blanket Babylon: Steve Silver's musical revue spoofs pop culture with extravagant costumes. Wednesdays-Sundays, \$25-\$130, beachblanketbabylon.com. Club Fugazi, 678 Green, San Francisco, 421-4222, www.beachblanketbabylon.com.

Big City Improv: Actors take audience suggestions and create comedy from nothing. Fridays, 10 p.m., \$15-\$20, www.bigcityimprov.com. Shelton Theater, 533 Sutter, San Francisco, 433-3040, www.sheltontheater.com.

The Bus: Two gay teenagers share a secret love in a small town with a big religious presence. Starting March 22, Wednesdays-Saturdays, 8 p.m.; Sundays, 2 p.m. Continues through April 28, www.nctcsf.org/press_room/the_bus.htm. New Conservatory Theatre Center, 25 Van Ness, San Francisco, 861-8972, www.nctcsf.org.

The Business: A Comedy Show: Sketch and stand-up comedy. Wednesdays, 8 p.m., \$5. Dark Room Theater, 2263 Mission, San Francisco, 401-7987, www.darkroomsf.com.

Ca C'est L'Amour: Actress and singer Kike Adedeji workshops her new cabaret show. Part of Friday Happy Hour. Thursdays, Fridays. Continues through March 29, free, www.themarsh.org/happy_hour.html. The Marsh Berkeley, 2120 Allston, Berkeley, 510-704-8291, www.themarsh.org.

The Chairs: The Cutting Ball Theater applies its experimental touch to Eugène Ionesco's darkly absurdist farce about an elderly couple who play private games and tell half-remembered stories in an abandoned seaside building. Thursdays-Sundays. Continues through March 31, \$20-\$45, www.cuttingball.com. Exit Theatre on Taylor, 277 Taylor, San Francisco, 673-3847, www.sfrringe.org.

The Couch: 3Girls Theatre presents an all-new revival of Lynne Kaufman's acclaimed *The Couch*, plus three short plays by Suzie

Allen: *Dry Rot, The Way Around, and Bloodline*. Through March 31, 6:30 p.m., \$30, www.3girlstheatre.org. Tides Theatre, 533 Sutter St., San Francisco, 399-1322, www.tidestheatre.org.

Eurydice: The Greek myth of Orpheus — as written by the playwright Sarah Ruhl and told through the eyes of Eurydice — becomes a meditation on the fragility of love. Starting March 21, Thursdays-Saturdays, 8 p.m.; Sundays, 7 p.m. Continues through April 14, \$25-\$30. The Custom Made Theatre Co., 1620 Gough St., San Francisco, 798-2682, www.custommade.org.

Fallaci: A fictional play about the last days of journalist Oriana Fallaci. Written by Pulitzer Prize-winner Lawrence Wright. Tuesdays-Sundays. Continues through April 21, \$29-\$89. Berkeley Repertory Theatre, 2025 Addison St., Berkeley, 510-647-2949, www.berkeleyrep.org.

Foodies! The Musical: A musical comedy revue of songs and sketches that take a humorous look at the current food scene. Fridays, Saturdays, 8 p.m., \$34, www.foodiesthemusical.com. Shelton Theater, 533 Sutter, San Francisco, 433-3040, www.sheltontheater.com.

God of Carnage: Two upper-middle-class Brooklyn couples meet to discuss an incident of playground violence between their sons. Directed by Catherine Castellanos. Thursdays-Saturdays, 8 p.m. Continues through March 30, \$38. Shelton Theater, 533 Sutter, San Francisco, 433-3040, www.sheltontheater.com.

Hedwig and the Angry Inch: The comical and rocking LGBT musical favorite. Wednesdays-Saturdays, \$15-\$39. Boxcar Playhouse, 505 Natoma, San Francisco, 776-1747, www.boxcartheatre.org.

Jersey Boys: The story of how four blue-collar kids became one of the greatest successes in pop music history (The Four Seasons). Wednesdays, Saturdays, Sundays, 2 p.m.; Tuesdays-Saturdays, 8 p.m. Continues through April 28, \$60-\$210. Curran Theatre, 445 Geary, San Francisco, 551-2000, www.shnsf.com.

Just One More Game: Is love a game? Marjorie and Kent bet more than their virtual lives in this romantic comedy by San Francisco playwright Dan Wilson. Thursdays-Saturdays, 8 p.m. Continues through March 30, \$25. Exit Theatre, 156 Eddy, San Francisco, 673-3847, www.theexit.org.

The Lisbon Traviata: Mendy, an opera queen, is on a quest for a very special recording of Maria Callas while his friend Stephen, a depressed literary editor and opera fanatic, is on the verge of losing his lover to a younger student. Wednesdays-Sundays. Continues through March 24, \$25-\$45. New Conservatory Theatre Center, 25 Van Ness, San Francisco, 861-8972, www.nctcsf.org.

Monday Night Marsh: Musicians, actors, performance artists, and others take the stage at this regular staging of works in progress. Mondays, 7 p.m. The Marsh Theater, 1062 Valencia St., San Francisco, 826-5750, www.themarsh.org.

Mugwumpin: The Great Big Also: The boundary-breaking theater ensemble's new performance is set within the confines of an American sect preparing for "The Rift," the moment when the fabric of reality will split in two. Eager to share its message of hope and a "more perfect union," the sect has invited outsiders into its world for a visit. Thursdays-Saturdays, 8 p.m.; Sundays, 5 p.m. Continues through March 24, \$15-\$30, www.mugwumpin.org. Z Space Studio, 450 Florida, San Francisco, 626-0453, www.zspace.org.

The Real Americans: Dan Hoyle spent 100 days traveling through small-town America in search of a way to bridge America's urban/rural divide. Fridays, 8 p.m.; Saturdays, 5 p.m. Continues through April 6, \$25-\$35. The Marsh Berkeley, 2120 Allston, Berkeley, 510-704-8291, www.themarsh.org.

Secret Improv Society: Underground improvisational theater. Saturdays, 10 p.m., \$15. Shelton Theater, 533 Sutter, San Francisco, 433-3040, www.sheltontheater.com.

Sex and the City: Live! A drag rendition of the HBO series *Sex and the City*. Wednesdays, 7 & 9 p.m., \$20-\$25, www.trannyshack.com. 1772 Market Street, 1772 Market St., San Francisco, 371-9705, <https://www.facebook.com/1760MarketStreet>.

S.F. Theater Pub: The Taming of the Shrew: Shakespeare gets intimate. Mon., March 25, 8 p.m.; Wed., March 27, 8 p.m., free, sftheaterpub.wordpress.com. Cafe Royale, 800 Post, San Francisco, 441-4099, www.caferoyale-sf.com.

Steve Seabrook: Better Than You: A one-man comedic show with a self-help theme, written and performed by Kurt Bodden. Fridays, Saturdays. Continues through March 30, \$15-\$35. The Marsh Theater, 1062 Valencia St., San Francisco, 826-5750, www.themarsh.org.

Theatre Rhinoceros: A Lady and a Woman: A love story about two African-American women in the late 19th century, using folklore and interlocking themes of spirituality and sexuality. Wednesdays-Sundays. Continues through March 24, \$15, www.therhino.org. Eureka Theatre, 215 Jackson, San Francisco, 788-7469, www.theeurekatheatre.com.

Theatre Rhinoceros: The 2013 Rhino Benefit Celebration: "The longest-running queer theatre anywhere" throws itself a birthday bash with performances by Connie Champagne, Dave Dobrusky, Mike Finn, Casey Ley, Matthew Martin, Jim McCunn, Tom Orr, and more. Sun., March 24, 7:30 p.m., \$25 (includes food & drink), www.therhino.org. Eureka Theatre, 215 Jackson, San Francisco, 788-7469, www.theeurekatheatre.com.

The Voice: One Man's Journey Into Sex Addiction and Recovery: David Kleinberg's solo theater piece. Fridays, Saturdays. Continues through April 6, \$10. Stage Werx 446, 446 Valencia St., San Francisco, www.stagewerx.org.



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▼ Art

Double Exposure

Two great American photographers' lives parallel once more in a pair of S.F. shows.

BY JONATHAN CURIEL

The middle-aged woman was drunk in public, and as she staggered around the streets of New York during daylight hours — leaning on a man for support, falling down, curling into a fetal position, then standing again and walking without shoes — a stranger with a camera captured her every move. That photographer, Garry Winogrand, hoped his series of images would land him an assignment from *Life*, which was at the time, in 1950, the most popular pictorial magazine in America. In a way, Winogrand wanted to be Gordon Parks, who was already on *Life*'s staff and already publishing images that were out of the ordinary. But *Life* rejected Winogrand's submission, and Winogrand moved on to other projects that — like his drunk-woman series — were raw, enthralling, complex, and challenging to digest. Parks' photos were like that, too, but there was a significant difference. Parks often befriended those he photographed, an insider whose subjects peered right back. Winogrand rarely got to know the people he photographed in the street; he was an outsider peering at others.

Two major exhibits — one featuring Winogrand at SFMOMA, the other featuring Parks at Jenkins Johnson Gallery — showcase two of the 20th century's greatest photographers and their quest to

document the contradictions of a changing world. Life could be oh-so-beautiful through the lenses of Winogrand and Parks, and both photographers (Parks much more than Winogrand) took images of the rich and famous. But what comes through these simultaneous retrospectives is the photographers' commitment to spotlight seemingly ordinary people whose lives said volumes about everyday society — and the photographers themselves. "It's not about making a nice picture — that, anybody can do," Winogrand said, adding that his photos are "not pretty. They're not those kinds of pictures that people easily put on their walls."

Parks occupied similar terrain. One of his best-known series for *Life*, from 1968, features an impoverished African-American family in Harlem. The Fontenelles comprised an unemployed, violent, alcoholic father, a stay-at-home mother, and their eight young children — all of whom lived in a freezing apartment with peeling paint, a swarm of roaches and rats, and little money for food. Parks lived with the Fontenelles for a month, and the images he published in *Life* — the kids without shoes, one kid sick from eating

plaster, family members kneeling to get heat from their stove — were stunning and heartbreaking. After seeing the photos and reading Parks' vivid account, *Life*'s readers donated thousands of dollars that secured the family a new house in Queens, New York. Parks, who died in 2006, was African-American, and he was regularly assigned to "race stories" that *Life*'s white

staff members couldn't pull off — a level of dependence that he used to take exclusive photographic essays of Malcolm X and the Nation of Islam (1963), the militant Black Panthers and their leader Eldridge Cleaver (1969, 1970), and boxer Muhammad Ali (1966, 1970). In the mid-1950s, Parks barely avoided being attacked by whites during an assignment that took him to the segregated

South, where he photographed a black family who faced daily "whites only" restrictions. "I chose my camera," Parks said in the '60s, "as a weapon against all the things I dislike about America — poverty, racism, discrimination."

All of Parks' most memorable photos are on the walls at Jenkins Johnson Gallery in an inspired exhibit that, co-organized by The Gordon Parks Foundation,

"IT'S NOT ABOUT MAKING A NICE PICTURE — THAT, ANYBODY CAN DO. [MY PHOTOS ARE] NOT THOSE KINDS OF PICTURES THAT PEOPLE EASILY PUT ON THEIR WALLS."
— GARRY WINOGRAND

▼ KNOW YOUR STREET ART

"Rush Hour," Market at Seventh St.

A spontaneous collaboration.

During the morning and evening commutes along Market Street, thousands of people pass by a mural between Seventh and Eighth that features a wolf-like creature on the right and an intricately tattooed figure on the left. With its huge dimensions — it takes up the entire front wall of an empty lot — the mural called "Rush

Hour" may be San Francisco's most widely viewed street art. It's designed to provoke, says Cannon Dill, who painted the wolf. He and the mural's two other artists (Zio Ziegler, who did the black-and-white tattooed figure, and Feral Child, who did the colorful background shapes) "approached the wall spontaneously. We weren't necessarily



commemorates his 100th birthday and shows the remarkable range and depth of Parks' career. Parks, who directed the 1971 movie *Shaft* (the first popular Hollywood film directed by an African-American), became a celebrated figure in his lifetime who was also known for his vivid writing.

Winogrand, meanwhile, was a photographer's photographer — someone who was widely exhibited and widely honored (including three Guggenheim fellowships) but who never attained popular success. By 1984, when Winogrand died unexpectedly from cancer at age 56, he'd stockpiled a trove of 6,500 unpublished film rolls (about 250,000 images) and developed a reputation for being in a photographic rut. In 1988, MOMA Director of Photography John Szarkowski — who in 1978 had called Winogrand “the central photographer of his generation” — lamented that Winogrand had, before his death, become “a creative impulse out of control.”

SFMOMA, which co-organized “Garry Winogrand” with the National Gallery of Art, includes the highs and lows of Winogrand's professional and personal life in this monumental exhibit, and resuscitates the unpublished work from his last decade. We get to know the complete Garry Winogrand — the one who influenced generations of photographers, who stuck to his own complicated vision of up-close street photography.

Winogrand and Parks were photographic trailblazers. For many years, they lived in New York and took images of the same streets. It's unclear whether they ever met in person, but they were connected by the times they lived in. One of Winogrand's most striking photos at SFMOMA, from 1968, shows an African-American beggar accepting a handout in the street from a white hand. One of Parks' most striking photos at Jenkins Johnson Gallery, from 1967, shows the prominent black activist Stokely Carmichael — his hand thrust in the air — addressing a big



Gordon Parks

Gordon Parks documented social movements like the Black Panthers and its leadership. Here, Eldridge Cleaver and wife Kathleen, 1970.

rally about “black power,” a phrase that Carmichael originated. The work of Winogrand and Parks still matters, in ways the photographers could never have imagined during the tumultuous times in which they lived.

“Gordon Parks: Centennial”

Through April 27 at Jenkins Johnson Gallery, 464 Sutter St., S.F. Free; 677-0770 or jenkinsjohnsongallery.com.

“Garry Winogrand”

Through June 2 at SFMOMA, 151 Third St., S.F. \$11-\$18 (12 and under, free); 357-4000 or sfmoma.org.

invited. ... The action of liberating blank spaces says more than the actual mural itself.” “Rush Hour” first appeared in November 2012. It took just a few hours to complete. As Dill painted the wolf, which has human hands and is sneaking away (each wolf he draws represents someone he knows), Dill says that Market Street was “busy with all the cars and noises, which was scaring me away, so I

drew the wolf crawling fast, escaping everything.” Dill, Ziegler and Child had never collaborated before “Rush Hour.” Now, they plan to do more street projects together — especially because works like this mural are so ephemeral. “I don’t expect it to last forever,” Dill says. “I like the fact that it’s temporary. It will decay like everything else.” (J.C.)



Mike Kozmin

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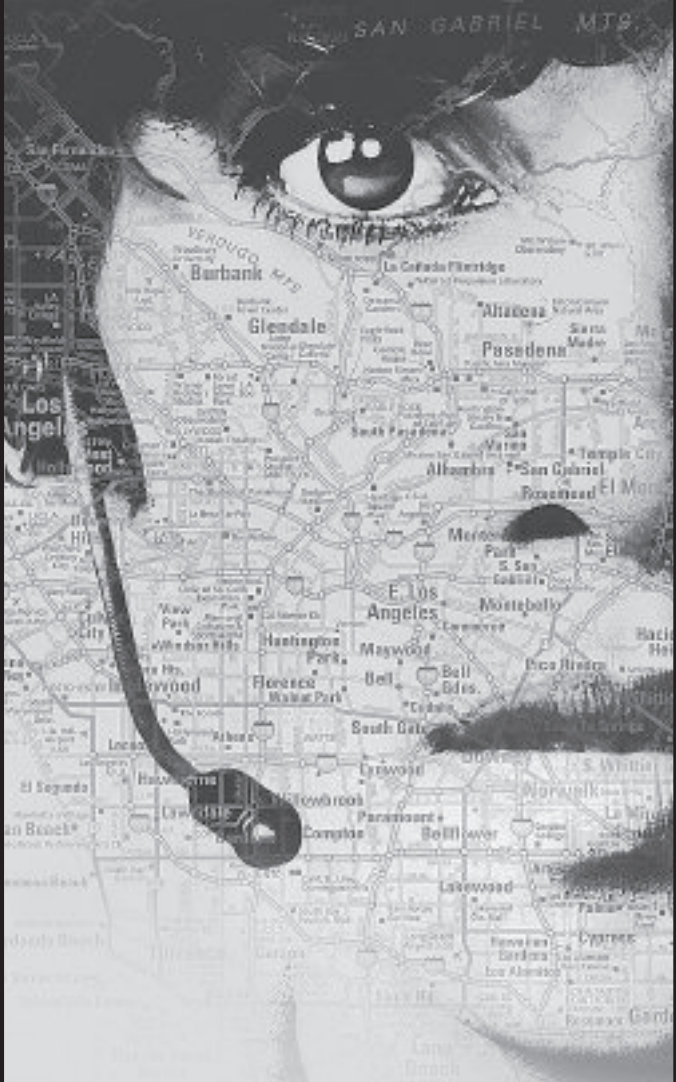
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▼ Film

Spring Breakers

Rated R. Opens Friday.

This candy-colored fever dream of id-driven nihilism? You brought this on yourselves, America. Or so Harmony Korine's *Spring Breakers* seems to say, with something like the old-fashioned pseudo-satirical wink of Oliver Stone's *Natural Born Killers*. This is better, though, more specific, and possibly an essay on just how deeply Disney warps its kids (and by extension, ours). Pity those who've matriculated from *High School Musical*: Last year Zac Efron got himself pissed on by a boffo Nicole Kidman in *The Paperboy*, and now here's Vanessa Hudgens in bed with corn-rowed wigga-Gatsby James Franco — the same man who's also currently the wizard of Disney's Oz — forcing him to fellate his own guns. (Whereupon he says he's in love.) At least fellow Disney kid Selena Gomez's character has bailed by now, neither digging this scene nor appreciating that her gal-pals used armed robbery to subsidize their Floridian tits-and-beer-bongs adventure. Credit Korine for spotting some obsessive pathology at play not just in America's manufactured youth culture but also in our trash-movie love (his last film was, after all, *Trash Humpers*); whatever exploitation occurs in *Spring Breakers* also is a sort of audit, and his instinct to decorate Franco's customary shit-eating grin with a gleaming grill seems like both a prank and a lucid insight. Cinematographer Benoît Debie dapples the proceedings with the same DayGlo doom he brought to *Enter the Void*. Music by Cliff Martinez and Skrillex lends the queasy rapture of a gone-wrong EDM trance. Editor Douglas Crise imparts an eerily loopy structure. In sum, it's *Girls Gone Wild* as a neon Bosch painting.

JONATHAN KIEFER

Admission

Rated PG-13. Opens Friday.

Future sociologists researching early 21st-century cultural anxieties surrounding adoption and surrogacy will probably find a lot to work with in Tina Fey's oeuvre, particularly the 2008 feature *Baby Mama* and the final season of *30 Rock*, and now in director Paul Weitz's *Admission*. Fey portrays a child-phobic Princeton admissions officer who faces a crisis of conscience when a handsome "alter-

James Franco is more like the Wigga of Oz, amirite? With Vanessa Hudgens (right) and Ashley Benson in *Spring Breakers*.

native school" teacher (Paul Rudd) reveals that one of his brightest students (Nat Wolff), who wants to go to Princeton, may well be the child Fey gave up for adoption years earlier. Fey isn't the only one on familiar ground, thematic or otherwise; Rudd is also playing his stock role, and while neither he nor Fey can help but be charming, they're not especially compelling, either. Mostly, they just make us wish they were in a better, funnier movie — heck, the most exciting thing connected to *Admission* may be seeing Paul Rudd making the promotional rounds with long hair and a handlebar moustache for the currently shooting *Anchorman* sequel. (Fingers crossed for a Fey cameo!) *Admission* does have more voting-based intrigue than any movie since *Lincoln*, if you're into that sort of thing, as well as the great Wallace Shawn and Lily Tomlin collecting paychecks. But they all deserve better. **SHERILYN CONNELLY**

The We and the I

Not rated. Opens Friday at the Opera Plaza.

Oh, kids these days! They all may have smartphones and constant Internet access, and openly queer kids are accepted — but wearing your backpack straps over both shoulders still makes you a target of harassment by the mean kids, because some things will never change. That's just one of the many details observed in director Michel Gondry's *The We and the I*, which follows a group of Bronx high school students during a long, emotionally fraught bus ride home on the last day of school. Centering on the bewigged Teresa (Teresa Lynn) and the squishy-on-the-inside bully Michael (Michael Brodie), the cast workshoped with Gondry for a couple of years before filming. The result is naturalistic performances that feel neither scripted nor improvised, like real teenagers talking about real and often painful things. Best known for *Eternal Sunshine of the Spotless Mind*, *The We and the I* is more reminiscent of Gondry's overlooked *The Science of Sleep*, with the bus-bound action augmented by flashbacks, flash-forwards, *Rashomon* moments, and a myriad of unexpected touches that make him one of the most creative directors around. *The We and the I* may make you glad you're out of high school, but there's no shortage of bullying or heartbreak in the adult world, either. **s.c.**

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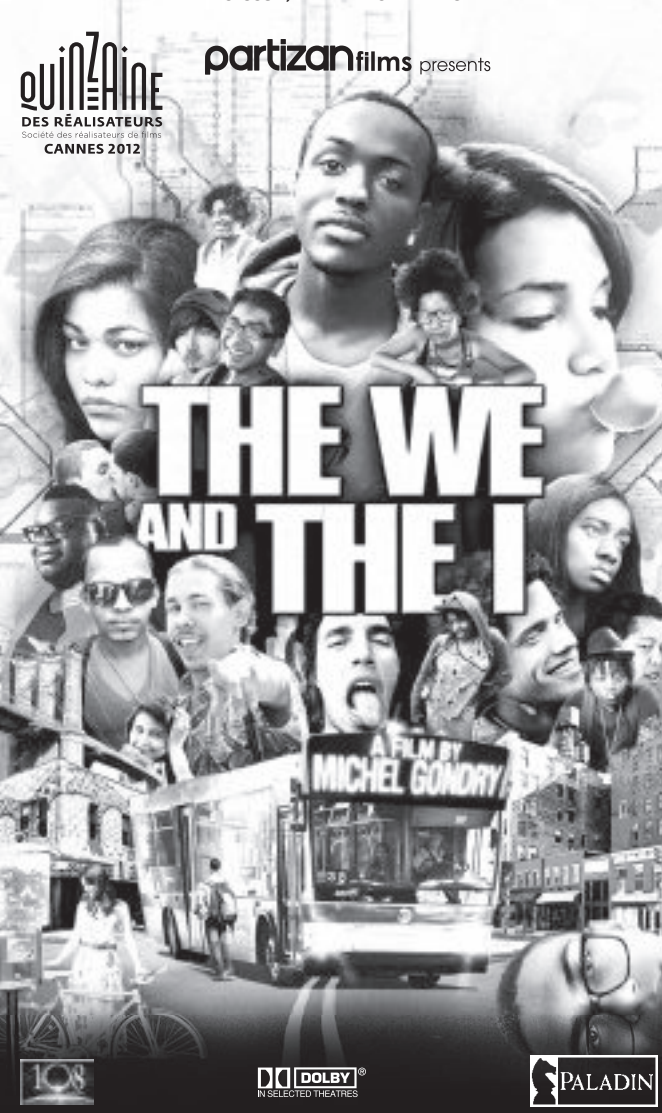
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OPENING

Ginger & Rosa Still best known for casting Tilda Swinton as a sex-shifting 400-year-old nobleman in the 1992 movie of Virginia Woolf's novel *Orlando*, the British writer-director Sally Potter tends toward earnest experimentalism. Who'd have thought she'd make a straightforward coming-of-age period drama? *Ginger & Rosa* doesn't skimp on Potter's open-hearted sincerity, but as a simple romanticized recollection of London in the early 1960s, it seems narratively unchallenging. The eponymous teenagers, born at the same time as the atomic bomb, find their friendship tested by a Cold War adolescence, with parent troubles mounting and life paths diverging into prayers and protests. Rosa is played by Jane Campion's daughter, Alice Englert, who supplies a distinctly youthful art-house-lady cred, but the movie's emotional power comes from a great and vigorous central performance by Elle Fanning as Ginger. After clashing with her ruefully domesticated mom (Christina Hendricks) and bohemian narcissist dad (Alessandro Nivola), she takes up with a supportive gay couple (Timothy Spall and Oliver Platt) and their American writer friend (Annette Bening), only to endure a falling-out with Rosa. Potter's shabby-chic aesthetic seems sometimes more eloquent than her dialogue, but Fanning is as obviously an inspiration to Potter as she was to Sofia Coppola in *Somewhere*, and very much at home in this heady atmosphere of Brubeck and turtlenecks and pre-adult tribulations. (J.K.)

On the Road Director Walter Salles' adaptation of Jack Kerouac's *On the Road* has ruffled feathers from the moment it was announced, both for daring to film the venerated novel and for casting *Twilight*'s Kristen Stewart. But this movie version of *On the Road* does exist, following the adventures of Sal Paradise (Sam Riley) and Dean Moriarty (Garrett Hedlund, last seen being not quite right in *Tron: Legacy*) as they bounce around North America in the late 1940s. While the movie is largely faithful to the structure of the book, and shows things an earlier adaptation probably couldn't have, it also hedges its bets by cleaning up the dialogue — after all, protagonists can't use words like "colored" or "Negro" or "fag" in a 2013 movie, even if they're in the source material and not using them is anachronistic. The only real pleasure of the meandering *On the Road* is the bevy of cameos, though Viggo Mortensen's version of William S. Burroughs is far less entertaining than his recent take on Sigmund Freud in David Cronenberg's *A Dangerous Method*, nor does he touch Peter Weller's portrayal of Burroughs in Cronenberg's *Naked Lunch*. Now, that's how you adapt a Beat novel. (S.C.)

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Ironing Out Old Clothes

Caña's menu shows promise, but the food gets buried under basic mistakes.

BY ANNA ROTH

For all their bombast and bullying, restaurant makeover shows have a pretty simple message at heart: You only have one shot to convince a customer to return to your restaurant, so every detail matters. Hosts like Gordon Ramsay and Robert Irvine might gleefully inform an owner that his meatloaf tastes like a dog's dinner, but they will just as readily take him to task for front-of-house disasters like lackluster service and wrong-headed décor.

Irvine's show *Restaurant: Impossible* was playing on the TV over the bar during one of my visits to the Mission's new Cuban restaurant, Caña. As the mistakes started to add up, I couldn't help but think that the owners and staff could learn a trick or two from watching it.

On the positive side, it's a nice room, the former Circolo space at the corner of Mariposa and Florida, all soaring ceilings, abstract Latin art, and a long open kitchen. But some-

thing about the feng shui feels off – the tables are clustered in only part of the room (leaving a large empty space for dancing on live music nights) and sit too close together, so getting to and from your table takes concentration usually reserved for navigating the Ferry Building on a Saturday morning. On one visit I snagged my shirt on a rogue sugarcane stalk and nearly tripped over a waiter crouching to take an order; on another I was seated too close to a potted plant and kept brushing up against it, causing its wrought iron pedestal to wobble precariously.

Then there was the brunch visit when, 10 minutes after we ordered coffee, we were informed that the kitchen had run out of coffee beans (I thought longingly of the Blue Bottle around the corner before settling on black tea). Service in general was inexcusably slow: At nearly every juncture, we wondered where our drinks/food/server/check had disappeared to. And then there's the cash-only policy, a little presumptuous for a meal that can easily climb to \$50 per person with drinks and appetizers. A cash machine is



Anna Latino

ready and waiting in back, but if food trucks and farmers markets can manage credit cards, a white tablecloth fine-dining restaurant should be able to.

Taken by themselves, these are minor quibbles; as a whole, they represent more than just a little annoyance. The disorganization is especially mystifying because Caña is an offshoot of Oakland's popular restaurant of the same name; you'd hope that a successful restaurateur should have ironed out these kinks by now. The problem with these kinds of missteps in basic service and dining comfort, of course, is that I've gotten this far and haven't even mentioned the food. Which is a shame, because the menu did have some rousing successes.

Any Cuban restaurant lives and dies by its

Classic Cuban ropa vieja gets gussied up with rioja-sofrito jus, smoked corn puree, beet gastrique, and black beans and rice.

sandwiches, and the ones at Caña more than met expectations. Calle ocho, a steak sandwich, was fragrant with garlic and chimichurri. The meat was tender, the onions caramelized just right, the manchego cheese just barely melted, the house-made bun light and airy.

The Cubano was also glorious, piled with moist pulled pork and black forest ham, with a sweet tang from pickles and some heat from yellow mustard and garlic mojo sauce. It's a working-class sandwich at heart, not far from the ham-and-cheese sammies my >>p28



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Ironing Out Old Clothes from p27

mother used to pack in my school lunch, and I appreciated the kitchen's instinct to avoid fancying it up. (You can order it with a "hen's egg" on top for an extra \$1, but it doesn't need it.)

Empanadas deliver as well. They're a popular item in Oakland and don't deviate from that mold: The pastry is flaky and not leaden, the beef mince has a pleasant fruitiness thanks to raisins, the vegetarian version has a mushroom mix that satisfies just as much as the meat. Another favorite was the yucca fries, which came stacked like Jenga blocks but were light as a cloud, though we couldn't detect the menu's promised tamarind in the ketchup.

And of course there is an extensive rum selection, as well as a cocktail list with a perfectly passable mojito and a memorable gin drink with muddled cilantro. It was fresh and verdant, so good you could overlook its unfortunate name: "...But Hemingway Ain't Cuban..."

Inconsistency crept back at dinner. Our green salad starter was so aggressively garlicky no one ate more than a few bites, but another app, the lightly fried salt cod fritters, handled its flavors better with a lovely cilantro cream dip. The best of the entrees was the meaty, unctuous braised oxtail in sherry sauce, though the grilled plantains on the plate were cold when they arrived. Same with the rice under the ropa vieja (Spanish for "old clothes") in a zesty sofrito-laced sauce.

The atmosphere at night might have played into it, because the room felt echoingly empty even though most of the tables were full. Things seemed more promising at brunch, when sunlight streamed through the large, gauzy-curtained windows and a live band played standards like "Girl from Ipanema." There were bottomless mimosas and sweet potato waffles with Cuban fried chicken and mango slaw (the mangoes were under-ripe and the sweet potato waffles were overdone, but the chicken was perfect) and fufu hash, a zesty mixture of mashed plantains, smoked bacon, and chimichurri (though the eggs were as hard as rubber, the rest of the dish was tasty).

Caña is close, but sloppiness is keeping it from becoming the sleek destination restaurant it's trying to be. As a diner, I don't want to worry about tripping a waiter or knocking over shrubbery when I'm led to my table. I don't want half of my \$20 entree to be cold, and I don't want to be denied coffee on a Sunday morning. I do hope they get it together though, because I'd go back for one of those sandwiches. I'm sure Ramsay and Irvine would agree that's an excellent start.

E-mail Anna.Roth@sfweekly.com

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Anna Roth

FRESH EATS

▼ Eat

Behind the Pastry: Blue Bottle's New Edith Heath Bar

BY ANNA ROTH

Blue Bottle may be famous for its meticulously sourced and roasted coffee, but its pastry program — headed by Miette alum (and wife of owner James Freeman) Caitlin Freeman — is just as obsessed with detail and quality control. The team makes beautiful, art-inspired desserts at SFMOMA café and thoughtful, rustic cookies and cakes for its cafes and kiosks throughout the city. Blue Bottle invited us into its Oakland kitchen for the day to watch pastry manager Alyssa Meijer Drees make her newest concoction: Edith Heath Bars (\$3.50).

It all started six months ago when Caitlin Freeman approached Drees about creating an approximation of a Heath bar, that toffee/chocolate candy, for the new cafe in Heath Ceramics

Shortbread, caramel, almonds, and dark chocolate: Blue Bottle's Edith Heath bars are deliciously wonderful.

Mission factory and showroom. Drees began her research, like we all do, on the Internet. She was surprised to discover almonds in the Heath bar ingredients listed on the Hershey's website (we didn't know that either).

So she set about thinking how to incorporate those flavors in a treat that wasn't a straight confection — candy-making isn't part of her training, nor part of the Blue Bottle pastry mission — and eventually hit on the idea to combine Heath bars with millionaire bars, a British cookie made with layers of shortbread, caramel, and chocolate.

The new bar, named for the Heath Ceramics founder Edith Heath, starts with a thin layer of shortbread, made with brown sugar instead of white for a nuttier, more nuanced flavor that plays off the other ingredients.

After that, Drees makes a simple caramel and folds in roughly chopped almonds — the different sizes of the nut pieces echo the tile mosaic in the Heath showroom, she explains.

The caramel/almond mixture is then layered onto the cooled shortbread, put back in the walk-in for a bit until it sets, and then covered with dark chocolate ganache made

>> p.30

RECENT OPENINGS

A weekly listing of new dining spots around town. To recommend a place, e-mail fresheats@sfbay.com.

The Alchemist Bar & Lounge: A phonograph playing old-timey music sets the mood as you walk through the ground floor entrance of this second-floor SOMA bar. Upstairs, find vintage sofas, projected silent movies, and intriguing cocktails. 679 Third, 746-9968. alchemistsf.com.

Hutong: The former Betelnut is revamped with a new focus on Asian street food, though chef Alexander Ong remains at the helm. The emphasis is on small plates, like kampachi sashimi, oxtail hot pot, roti canai with curry, and hand-cut noodles with wild boar. 2030 Union, 929-8855

Padrecito: Spinoff of the Marina's popular Mamacita brings exotic fare like goat tacos, duck carnitas chilaquiles, and nettle and green garlic quesadillas to Cole Valley. 901 Cole,

742-5505. padrecitosf.com.

Shorty Goldstein's: New FiDi lunch spot has everything you'd want from a deli: pastrami, brisket, egg creams, chopped liver, matzo ball soup, latkes, knishes, and at breakfast, matzah brei and challah French toast. 126 Sutter, 986-2676. shortygoldsteins.com.

South: Charles Phan's latest venture pairs New Orleans cuisine with the smooth sounds at the new SFJAZZ. Expect cornmeal-crusted fried oysters, chicken gumbo, and alligator sausage, accompanied by bourbon-heavy drinks. 201 Franklin, 539-3905. southsfjazz.com.

Waraku: Ramen in multiple varieties is the focus of this new Japantown spot — including tonkotsu, shoyu, and dipping noodles — though the menu also features Japanese favorites like octopus balls, gyoza, and karaage. 1638 Post, 292-3388. facebook.com/warakuramen.

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Behind the Pastry: Blue Bottle's New Edith Heath Bar from p29

from Recchiuti chocolate (Drees tried milk chocolate, but the resulting bar was overwhelmingly sweet). Once it sets, she cuts the bars into slices — first scoring them with a nifty tool that creates evenly spaced lines — and packs them off to Heath.

And the final product? Incredibly delicious. The buttery, nutty, crumbly shortbread is a nice counterpoint to the rich smooth chocolate, and the chocolate's bitterness cuts through the sugar onslaught of the caramel. Almonds provide texture and another layer of flavor, and the whole thing has just the right amount of Maldon salt.

Of course the bars are rich. We won't even divulge how much sugar, butter, cream, et al went into the final product. But unlike candy bars like Heath and Twix, filled with chemicals and junk ingredients, we'd splurge on these without a second thought.

Blue Bottle Heath, 2900 18th St.
bluebottlecoffee.com.

▼ FRESH EATS

Don't Fear Deli Board's Breakfast Sandwich

BY ALEX HOCHMAN

Bacon, sausage, fried eggs. At first glance, the description of Deli Board's BK sandwich (\$11) doesn't exactly provoke visions of a sexy brunch. In fact, upon delivery to a rickety sidewalk table, this breakfast appears downright ghastly. A unification of yolk, melted American cheese and Board sauce (think spicy Russian dressing) flows onto the sandwich's brown-paper wrapper like a pale reddish-yellow lava. Don't be scared. Take a bite.

Like many options at Deli Board, the BK features a Dutch Crunch roll that's unrecognizable when compared to its liquor store sandwich-counter brethren. This bread is less dense with a crisper shell, its brittleness exaggerated by a quick turn on the griddle. Dwarfing your standard English muffin or biscuit, the roll allows excess to run amok inside. Not just bacon, but four slices of bacon. Two thick, oddly shaped disks of sausage that fit the roll to a tee. And how much

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cheese? "I don't know, five or six slices depending on who's making it," owner Adam Mesnick casually boasts.

It adds up to a gooey eruption of salty, meaty flavor. Any sane carnivore would share this monstrosity with a few friends. SFoodie, never known for sanity, polished off the whole thing and thanked the gut-bomb gods that the BK is only offered on weekends.

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Martian Chronicles

BY KATY ST. CLAIR

Ray Bradbury had a cool way of coming up with story ideas. He would surround himself with knickknacks, collectibles, junk, stuff, gimcrack, paraphernalia, chattels, and things, and then he would come up with a memory he had of his own life and somehow try to plug one of the objects in the room around that memory. Then he wrote. I always think about that when I go to Van Klee's in Downtown Oakland, because it's covered in stuff like boxing gloves, taxidermy, weird paintings, dust, skeletons, a coat of arms, and trophies, all bathed in an amber light with a hint of bordello.

So that's what I'm supposed to do, right? Go to a bar and take it all in, then blend it somehow with something from my own life. Or if I'm lucky, meet people and see how well their experience fits in with the wildebeest head behind them.

When Van Klee's first opened, it was a lot easier to get a seat. I remember interviewing the jovial owner, Peter, who was so Dutch he might as well have been wearing wooden shoes, and he seemed to be doing the whole thing on a whim... which, let's face it, was how anything got done in Oakland 15 years ago. Now the bar has the patina of a place much older, and the gravitas of an establishment that is respected and cool, and the hot bartenders you might find at any hipster bar in SF.

The key to this place is showing up when the civil servants get off work, before the after-dinner or Fox Theater set roll in to down greyhounds. Sit at the bar and just wait for that Contracts and Compliance Officer to pull up next to you. That's what my friend Ernestine does, and through her I have learned that Oakland is one big high school of warring egos, rivalries, and at this point in time, a severe hatred of the dean (the bumbling mayor, Jean Quan). There is a TV show in the works about the city government of Oakland, an hourlong drama by the same people who brought *The Newsroom* to HBO. If it makes it past the pilot stage I will be giddy.

I ordered some fresh-squeezed juice, which was a novel concept when Van Klee's started making drinks out of it, but now of course is What Is Generally Done. Peter wanted to create a place where people came and talked to each other, preferably strangers, which I guess is what they do in Europe when they aren't painting oils of one another. He amassed all of his stuff into one long room and then waited for us to show up and plug our lives into the story.

Lo and behold, I wasn't seated for more than a minute before a guy in a security guard

ensemble came in and sat down by me and took off his jacket. Underneath he was just a normal dude. Whattaya know. We tipped our invisible hats and he ordered a beer. He had huge hands, the kind of hands that dwarf a pint and make it look like a shot glass. Men who work as security guards are forever stuck with a bored look on their face. Or, and I'm going out on a limb here, guys who are perpetually bored anyway naturally gravitate to a job that fosters it. I would have to find out what his deal was.

We started chit-chatting about Jean Quan, and how she had OK'd a lock-picking class, something so stupid that it made national news. He chuckled, which for him probably took up his laugh allotment for the day. Then I segued into his job, and he told me that he works in the lobby of a building nearby, which gave me a perfect "in" to ask him how he filled his time when he was supposed to be like a Queen's Guard and just sort of "be."

He kind of sighed and shrugged his shoulders, and I figured he would just blow the question off, but then he surprised me and settled into a long talk. It was like his entire life had led up to this point, and someone was finally asking him the question he had always wanted to answer: "LaMont T. Taylor, what goes on in that head of yours?" (OK so I never really caught his name, but that one sounds cool.)

He told me that when he started, he was "so bored he could die," but then he learned how to sit back and watch the "symphony" around him. He created backstories for the people he would see every day. He could tick the day by as each person arrived at their scheduled time and made the same small talk.

He realized that he was a character in their lives, like the humble bailiff on a sitcom (so I'm saying that, not him), and that when he wasn't there, people noticed. When it's really slow though, he admits, it's like those people who are in solitary confinement and entertain themselves by reliving every moment, song, TV show, and birthday that they ever had, to keep their minds occupied. He has to do that too. Again, I'm embellishing, but that was the gist of it.

"All in all, easy money," he concluded.

So, he creates a story around himself to stave off total despair. I can relate. I told him about Ray Bradbury, and how he used his surroundings to come up with plots. He didn't know who Ray Bradbury was. Also, he had never been to Van Klee's before and wasn't sure how he felt about all the stuff. "I usually go to Tully's but I needed something stronger today," he said.

Now I bet *that's* a story.

Café Van Klee's

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WEDNESDAY MARCH 20, 2013 \$5
(GOING FROM 9:30 PM 'TIL 1AM)

** SOUL TRAIN REVIVAL **

W/ ZIEK McCARTER & THE REVIVAL BAND
Special Guest: DJ K-OS
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A full night triple bill of two top-notch live acts for only \$5! You do NOT want to miss this!

FRIDAY MARCH 22, 2013 \$12 (ADV)

(Going from 9:30pm 'til 2:30am+)

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WILL BERNARD, BRIAN JORDAN,
DANIEL CASSERAS, MIKE OLMOS
and BRANDON ETZLER
Plus: LEGACY PACK

SATURDAY MARCH 23, 2013 \$10 (ADV)

(Going from 9:30pm 'til 2:30am+)

** JESUS AND THE RABBIS **

Plus: THE MEMORIALS

And: SWEET HAYAH

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SUNDAY MARCH 24, 2013 FREE!

(Going from 9pm 'til 2am)

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SATURDAY MARCH 30

MENACE (UK)
DCOI + SIDE EFFECTS
ANTI SOCIAL + ROADSIDE BOMBS
THURSDAY APRIL 4TH

TOURETTES
WITHOUT REGRETS
FRIDAY APRIL 5TH

HOODSLAM
SATURDAY APRIL 6

THE CASUALTIES
GOATWHORE
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FRIDAY MAY 17

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NAPALM DEATH
TUESDAY MAY 21ST

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FRIDAY, MAY 24TH

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▼ Music

Tracking the Annual Migration

Beery epiphanies and notable moments in Bay Area music from this year's SXSW conference in Austin.

BY IAN S. PORT

The music portion of South by Southwest is always a slog, but now it's largely a slog in service to America's corporate overlords and celebrity elite. Along with presenting promising new artists, this year's Austin confab served as a tool for big names like Justin Timberlake, Iggy Pop, and Prince to grab eyeballs ahead of promotional cycles, usually with the help of some major brand. (Insert the name of your favorite heavily flavored corn chip, cellphone maker, or rebooted social network here.) Luckily, except for a certain big East Bay group, we stayed away from large shows and explored Austin's endless sea of small clubs, making sure to catch rising Bay Area artists who made the trip out to Texas.

By the end, we sensed the toll the festival takes on the performers. Carson Cox, frontman of rising Tampa punk outfit Merchandise, had a revealing confessional moment when he asked the audience, "So, are you sick of music yet?" Ostensibly, South By Southwest exists to give rising bands like Cox's a broader audience, but witnessing his relief at the conclusion — "It's finally over!" — made us wonder if, between official showcases and unofficial day parties, the event isn't demanding too much of these bands. They sleep on floors, play without sound-checks, and lug gear to multiple shows every day. And if coverage of this year's conference is any indication, most people will only remember that Prince played for three hours in a small club.

But Bay Area bands acquitted themselves most admirably. Here, then, are our awards for the festival's (other) best, weirdest, most profane, and otherwise revealing moments.

Cutest apology: Antwon

Along with excellent songs, San Jose rapper Antwon exudes a whole lot of "don't fuck with me" onstage. He likes to shove his way into the crowd, but he's actually a nice guy: During one set Thursday, the round rhymers pushed into two fellows who were understandably intimidated, and then spent the rest of the set watching from the back. Before the final song, though, Antwon spotted them and straight-up apologized from onstage. Then he played his most badass tune, "Helicopter," and danced with them up front.

Most convincing classic rock flashback: Nicki Bluhm and the Gramblers

Maybe it was the backyard setting, complete with half a wooden shack for a stage, but S.F.'s Nicki Bluhm and the Gramblers'



Christopher Victorio

Green Day's Billy Joe Armstrong performing at South by Southwest as a fan is about to make a leap of faith.

Tuesday-night set felt like a timewarp straight to 1969. Or maybe 1979? With a Rhodes organ, bluesy guitar solos, and her pristine voice, Bluhm and her band conjured visions of the Stevie Nicks of *Rumours* fronting an *American Beauty*-era Grateful Dead.

Best dance with gaffer tape: Toro y Moi

When things go wrong during a set at South-By, you roll with them — or, as the case may be, dance with them. We couldn't see exactly what went wrong with Chaz Bundick's synth setup Saturday afternoon, but at one point he ran to the side of the stage for a while and came back with a roll of gaffer tape. While tearing off a strip and getting his keyboard working again, Bundick shimmied along to the music, grinning through it all.

Deftest rapper: Mykki Blanco

Mykki Blanco raps with the tongue of a gender-ambiguous Satan. The onetime San Mateo resident (and current New Yorker) was born with a man's body, lives as a woman, and looks beautiful as either. Many rappers suffer from a sharp fall-off in dexterity in moving from the studio to the stage, but Blanco spat with metallic precision and lurid flair on Thursday night. S/he played the simmering hit "Wavvy," and it was hella wavy.

Gnarliest stage-dive: A young Green Day fan

The distance between the end of the stage

and the start of the crowd at the East Bay pop-punkers' Friday show was a gaping eight feet, perhaps. But it's a Green day tradition to bring up fans to sing a verse and stage-dive, and singer Billie Joe Armstrong was too fired-up to abandon it. We had sweaty palms watching the first one, a girl of maybe 11, get ready to leap over the photo pit after helping to sing "Know Your Enemy." Luckily, she launched over the barrier and landed on the receptive crowd — but only barely.

Most likely to be a star in two months: Mikal Cronin

If you haven't heard yet, Mikal Cronin is going to be the next breakout from the S.F. rock scene. Previewing songs from his Merge Records debut, out May 7, Cronin and his four-piece band churned out soaring hooks soaked in fuzz at the label's Thursday showcase. Cronin's songs have all the rancor of his pal Ty Segall — now a nationally loved rawk-peddler himself — but with a stronger sense of tunefulness and more revealing, vulnerable lyrics. It sounded like an ideal mix for appealing to both denizens of the Knockout and El Rio as well as more casual indie rock fans — but, crucially, it seems like the only person Cronin cares about pleasing is himself.

THE SALOON

9pm - 2am 1232 Grant Avenue 989-7666

WED 3/20	CARLOS GUITARLOS
THUR 3/21	CHRIS FORD (4PM - 8PM) CATHY LEMONS (9:30PM - 1:30AM)
FRI 3/22	TOM BOWERS (4PM - 8PM) MARY MACK AND LIVIN' LIKE KINGS (9:30PM - 1:30AM)
SAT 3/23	DAVE WORKMAN (4PM - 8PM) NICK GRAVENITES (9:30PM - 1:30AM)
SUN 3/24	BLUES POWER (4PM - 8PM) THE DOOR SLAMMERS (9:30PM - 1:30AM)
MON 3/25	THE BACHELORS
TUES 3/26	POWELL STREET BLUES BAND



▼ Lost in the Night

A Mighty Farewell

The Potrero Hill club is replacing its legendary sound system.

BY DEREK OPPERMAN

A bittersweet goodbye will be said this Saturday when Potrero Hill nightclub Mighty holds the last-ever party with its beloved Richard Long Associates sound system. The club's storied speaker towers will be replaced in a week with a brand-new EAW setup that's the first of its kind in the world. The current system, now almost 30 years old, features pieces taken from the Paradise Garage, a club that many regard as the birthplace of East Coast house music. So the change means San Francisco is losing a direct link to dance music's past.

"Although there was much love and praise for the massive, classic RLA system at Mighty, we felt it was time to move forward with a brand new state-of-the-art soundsystem," says owner Sean Manchester. Mighty will keep the RLA, but put it on permanent loan to local party outfit Pink Mammoth, which plans to renovate it for use at Burning Man.

In the '70s, Richard Long revolutionized club sound by taking a boutique approach that emphasized horn-loaded, bass-heavy designs. His work would provide the soundtrack at many of New York's most famous discotheques, including Studio 54. The booming low-end and visceral punch enlivened the then-popular disco music, giving it an edge that would pave the way for the popularity of electronic dance music in the '80s and '90s.

Parts of the Paradise Garage sound system made it to San Francisco in the '90s, when a New York transplant named Audrey Joseph moved to the city and brought with her a passion for the high-end sound of her hometown. Now known as a founder of Mezzanine and a member of the city's Entertainment Commission, Joseph back

then was involved in the fledgling club 177 Townsend. When it needed a new system, she looked eastward. "Big sound with high definition of sound clarity and separation is my passion," she says. "The RLA system we had was pieced together from the Hippo in Baltimore and Paradise Garage in N.Y. We sent two guys [and] a truck back east with all the money we had — which was not very much — and they came back with a truck full."

When Townsend was demolished and turned into condos in the early '00s, much of its sound system went to Mighty. There, it provided a visceral and aggressive counterpoint to the city's newer, more gentle clubs, and was a favorite of touring DJs from New York. Paired with Mighty's wood floor and warehouse-like atmosphere, the raw sound helped create the feeling that the club was one of the last bastions of an older way of doing things.

While the RLA was historic, it did have its faults. Some dancers were critical of its sometimes ear-bleeding rawness and tendency to distort at high volume. The new EAW setup promises the same volume level with 50,000 watts packed into a more discrete arrangement that will hang from the club's ceiling.

Though it's not the last party this weekend with the RLA, this Thursday's "Throwback" event will be the best to experience all this history firsthand. Dubbed the "RIP RLA" party, it features four of the city's best house selectors playing sets exclusively comprised of the kind of '90s house and garage that the system was originally designed to exhibit. DJs David Harness (who used to be a resident at 177 Townsend's "Club Universe" parties), Deron, Jayvi Velasco, and Derek Hena will all be laying it down right: with three turntables, a rotary mixer, and piles of vinyl records. As has been the case with previous iterations, this one has free admission all night, and there will be an open bar, 9-10 p.m. We're usually hesitant to say that a Thursday party will be the best of the weekend, but in this case it's pretty much guaranteed.

"Throwback"

With David Harness, Deron, Jayvi Velasco, Derek Hena
9 p.m. Thursday, March 21, at Mighty.
No cover; mighty119.com

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THUR 3/21	THEO KATZMAN JOEY DOSIK, CALEB HAWLEY
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MON 3/25	COOL GHOULS MEAT MARKET, BUFFALO TOOTH, LOCOMOTIVES
THUR 3/28	KINGDOM CRUMBS DJ HARRISON, JAVI SANTIAGO, TAMARA DAVIDSON
FRI 3/29	THE SESHEN LE VICE, KARYN PAIGE
SAT 3/30	WAX IDOLS THE MALLARD, CHASMS, DJ NAKO (SHUTTER/POPSCEIN)
WED 4/03	KOPECKY FAMILY BAND THE EASTERN SEA
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MON 4/01	BOMBA ESTEREO
THUR 4/04	SETH CHAPLA THE BUTTERCREAM GANG CALDECOTT, B HAMILTON
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OTHER WORTHY PARTY OPTIONS THIS WEEK

Tiger & Woods at Monarch
9:30 p.m. Friday, March 22. \$20-\$25;
monarchsf.com

Just who are Tiger & Woods, anyway? The Italian re-edit duo has gone to great pains to ensure that its identity remains a secret. While this might normally be annoying — since the mysterious producer archetype has gone well past cliché in 2013 — in their case it makes practical sense. In this litigious age it can be awfully hard to get away with making sample-based music, and Tiger & Woods' entire catalogue is like a playful romp through glorious loops of '70s disco and '80s R&B. In case you didn't get the memo, Daft Punk moved on to *Tron*, so this is about as close to Paris in '95 as you can get without grabbing the attention of a lawyer.

Agoria at Mighty
10 p.m. Friday, March 22. \$10-\$20; mighty119.com
Thursday might be the official RIP party for Mighty's RLA soundsystem, but it will be in operation over the weekend, too. That's a good thing, because old-school French house producer Agoria ought to sound fantastic on it. His name

roughly translates from ancient Greek as "meeting-place," and it fits his music — which embodies the communal spirit at the heart of house and rave culture — rather well. Deeper than your average producer, his complex arrangements and quirky sound palette have earned him the distinction of being featured in a number of films, and the honor of working as music director for ultra-modern haute couture fashion label Courrèges.

As You Like It presents Fred P at Public Works
9 p.m. Saturday, March 23. \$15-\$20; publicsf.com
Not a whole lot of producers can say they were there in the early days, but Fred Peterkin grew up during the golden age of New York dance music. As a young man he spent his time listening to Tony Humphries on the radio while breakdancing in famous clubs like the Sound Factory, Tunnel, and Red Zone. Yet though he's of this scene, it wasn't until 2005 that he first began to release music. Recording as Black Jazz Consortium, his sound is deep and murky, owing a debt to the past that never feels like refried nostalgia. His DJ set at AYLI should display a similar aesthetic.

▼ Music

Club listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To have a listing added, contact Clubs Editor John Graham by e-mail (John.Graham@sfbweekly.com), fax (777-1839), or mail (225 Bush St. 17th. Floor, CA 94104). To change an existing listing, call 536-8147. Deadline is noon Tuesday for the following week's issue. Our Concerts section lists major shows and special events. Call individual clubs for show details. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local clubs — searchable by keyword, date, and genre — are available online.

CONCERTS

WED., MARCH 20

Chelsea Light Moving: W/ Grass Widow, 8 p.m., \$21. Great American Music Hall, 859 O'Farrell, 885-0750.

Josh Ritter and the Royal City Band: W/ Sea Wolf, 8 p.m., \$37.50. Fox Theater - Oakland, 1807 Telegraph, Oakland, 510-548-3010.

THU., MARCH 21

De Akokán: 7:30 p.m., \$20-\$40. SFJAZZ Center, 205 Franklin St., San Francisco.

Karsh Kale: 8 p.m., \$25-\$50. Herbst Theatre, 401 Van Ness, 392-4400.

FRI., MARCH 22

The Joy Formidable: W/ Guards, Fort Lean, 9 p.m., \$32.50. The Fillmore, 1805 Geary, 346-6000.

Lianne La Havas: W/ Jamie N Commons, 9 p.m., \$21. Great American Music Hall, 859 O'Farrell, 885-0750.

Papo Vazquez & Pirates Troubadours: 7:30 p.m., \$25-\$50. SFJAZZ Center, 205 Franklin St., San Francisco.

SAT., MARCH 23

Black Star: W/ First Light (Pep Love & Opio), DJ D-Sharp, 8 p.m., \$39.50. Fox Theater - Oakland, 1807 Telegraph, Oakland, 510-548-3010.

Ladies Rise Up and Rock: W/ The Gretchen Menn Band, The Wellspring, Kiwi Time, Samantha Hale (in the Lodge Room), 7:30 p.m., \$24 advance. The Regency Center, 1290 Sutter St., 673-5716.

Lotus: W/ VibeSquad, 8 p.m., \$35. The Fillmore, 1805 Geary, 346-6000.

Nellie McKay: W/ Chanticleer, 8 p.m., \$40-\$47. The Fairmont Hotel, 950 Mason, 866-540-4491.

Andrew McMahon: W/ Barcelona, Erland Wanberg, 8 p.m., \$28.50. Great American Music Hall, 859 O'Farrell, 885-0750.

Christopher Owens: 8 p.m., \$25 advance. Palace of Fine Arts, 3301 Lyon, 567-6642.

John Santos' Filosofía Caribeña: 7:30 p.m., \$25-\$65. SFJAZZ Center, 205 Franklin St., San Francisco.

The Specials: W/ Little Hurricane, DJ Harry Duncan, 8 p.m., \$35-\$47. Warfield Theatre, 982 Market, 345-0900.

Steel Panther: W/ Hillbilly Herald, 9 p.m., \$22.50-\$25. The Regency Ballroom, 1290 Sutter, 673-5716.

Studio 11: San Francisco LGBT Community Center 11-year anniversary celebration with music by DJs Bus Station John, Dr. Sleep, and Sergio Fedasz, plus drag performances, food, silent auction, and more, 7-11 p.m., \$125 (includes hosted bar). San Francisco Design Center, Two Henry Adams St., 490-5800.

SUN., MARCH 24

Uncommon Time: 7:30 p.m., \$25-\$50. SFJAZZ Center, 205 Franklin St., San Francisco.

MON., MARCH 25

French Montana: W/ Chinx Drugz, 8 p.m., \$25-\$27. The Regency Ballroom, 1290 Sutter, 673-5716.

Snow White & Her Merry Men: Featuring the San Francisco Gay Men's Chorus with the cast of *Beach Blanket Babylon*, 8 p.m., \$15-\$75. Davies Symphony Hall, 201 Van Ness, 864-6000.

TUE., MARCH 26

Sarah Brightman: 8 p.m., \$65-\$277.50. HP Pavilion, 525 W. Santa Clara, San Jose, 408-287-9200.

Clutch: W/ Orange Goblin, Lionize, Scorpion Child, 7:30 p.m., \$20-\$24. The Regency Ballroom, 1290 Sutter, 673-5716.

Snow White & Her Merry Men: Featuring the San Francisco Gay Men's

HEAR THIS



The Specials

The Specials

WITH LITTLE HURRICANE AND DJ HARRY DUNCAN. 8 P.M. SATURDAY, MARCH 23, AT THE WARFIELD. \$35-47; THEWARFIELDTHEATRE.COM.

If you're married with a kid but you should be having fun, there are worse things you could do this weekend than go skank your brains out to **The Specials**. This legendary U.K. ska crew created some of the most memorable songs of the genre — including "Ghost Town," "A Message to You, Rudy," and "Too Much Too Young." The Specials' influence is far-reaching, yet the band still remains relevant, with an undying commitment to extremely danceable tunes that pack a punch and a political message. Don't forget to keep it stylin' and don some Ben Sherman, though — these guys aren't messing around on the fashion front, either. **RAE ALEXANDRA**

French Montana

WITH CHINX DRUGZ. 8 P.M. MONDAY, MARCH 25, AT THE REGENCY BALLROOM. \$25 ADVANCE, \$27 DOORS.

NFL free agent/enfant terrible Chad Johnson (aka Chad Ochocinco) has had several run-ins with the rap world, having repeatedly chilled with Lil Wayne, and (jokingly?) sparred with Game, Joe Budden, and Wale on Twitter. With French Montana's recent "Ocho Cinco," Johnson is immortalized in proudly superficial banger form. The Moroccan-American Bronx resident born Karim Kharbouch uses Johnson's August 2012 headbutting incident as a springboard for goofy blowjob jokes and puns, a big and beefy club-pleasing beat, and, as Montana is wont to do, hosting many a guest rapper. The song is a fine way to catch up with the dopey party starter, Coke Boys member, advocate of "Haaan-hhh" (that's his catchphrase), and bling-and-cash enthusiast before Montana's long-incubating debut *Excuse My French* hits May 21. (That is, if the record doesn't get delayed again). **REYAN ALI**

Chorus with the cast of *Beach Blanket Babylon*, 8 p.m., \$15-\$75. Davies Symphony Hall, 201 Van Ness, 864-6000.

CLUBS

WEDNESDAY 20

ROCK

Bottom of the Hill: 1233 17th St., 621-4455. Korusant Weekend, The Y Axes, Curious Quail, 9 p.m., \$8.

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DOORS 8/ SHOW 9 • \$22.50LUCERO
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MARRFRIDAY, APRIL 19
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Brick & Mortar Music Hall: 1710 Mission, San Francisco. Ivan & Alyosha, Lemolo, Branches, 9 p.m., \$9-\$12.
El Rio: 3158 Mission, 282-3325. Dialectic, The Kaizoku, 9 p.m., \$5-\$8.
Elbo Room: 647 Valencia, 552-7788. The Mindless Things, John Moremen's Floatation Device, The TomorrowMen, DJ Sid Presley, 9 p.m., \$5.
Hemlock Tavern: 1131 Polk, 923-0923. Yi, G. Green, Pink Films, 8:30 p.m., \$6.
The Knockout: 3223 Mission, 550-6994. Texas Thieves, Pale Ape, Dick Wolf, 9:30 p.m., \$5.
Red Devil Lounge: 1695 Polk, 921-1695. H Is 4 Hector, Elephant Listening Project, Anju's Pale Blue Eyes, Gordon Welch, 8 p.m., \$11-\$14.
Thee Parkside: 1600 17th St., 252-1330. Trapped Under Ice, Soul Search, Caged Animal, 8 p.m., \$10.

DANCE

Cat Club: 1190 Folsom, 703-8964. "Bondage A Go Go," w/ DJs Damon, Tomas Diablo, & guests, 9:30 p.m., \$5-\$10.
F8: 1192 Folsom St., 857-1192. "Housepitality," w/ Troy Pierce, Jonesy, Matt Richardson, 9 p.m., \$5-\$10.
Make-Out Room: 3225 22nd St., 647-2888. "Burn Down the Disco," w/ DJs 2shy-shy & Melt w/U, Third Wednesday of every month, 9 p.m., free.
Monarch: 101 6th St., 284-9774. "Soul Phunktion," w/ Afrolicious (DJ set), 9 p.m.
Monroe: 473 Broadway, 772-9002. "Battle of the Decades," w/ DJ Chucky Brown, 8 p.m., free.
Q Bar: 456 Castro, 864-2877. "Booty Call," w/ Juanita More, Joshua J, guests, 9 p.m., \$3.
Slide: 430 Mason, 421-1916. Ken Loi, Mr. Tyler Jackson, Corrine, Zoe Parties, 9 p.m.

HIP-HOP

Double Dutch: 3192 16th St., 503-1670. "Cash IV Gold," w/ DJs Kool Karlo, Roost Uno, and Sean G, 10 p.m., free.
Skyark Bar: 3089 16th St., 621-9294. "Mixtape Wednesday," w/ resident DJs Strategy, Junot, Herb Digs, & guests, 9 p.m., \$5.

ACOUSTIC

50 Mason Social House: 50 Mason, 433-5050. Bill Fried, Jeff Desira, Donovan Plant, Aaron Ford, Tommy P, 8 p.m., free.
Cafe Divine: 1600 Stockton, 986-3414. Craig Ventresco & Meredith Axelrod, 7 p.m., free.
Hotel Utah: 500 Fourth St., 546-6300. The Blackberry Bushes, Belle Monroe & Her Brewglass Boys, 8:30 p.m., \$7-\$10.
Plough & Stars: 116 Clement, 751-1122. Lawrence Nugent & Pat Egan, 9 p.m.
The Rite Spot Cafe: 2099 Folsom, 552-6066. Transcription of Organ Music, Michael Beach, 9 p.m., free.

JAZZ

Burritt Room: 417 Stockton St., 400-0500. Terry Disley's "Mini-Experience," 6 p.m., free.
Jazz Bistro At Les Joulins: 44 Ellis, 397-5397. Charles Unger Experience, 7:30 p.m., free.
Le Colonial: 20 Cosmo, 931-3600. The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7 p.m., free.
Revolution Cafe: 3248 22nd St., 642-0474. Michael Parsons Trio, Every other Wednesday, 8:30 p.m., free/donation.
Savanna Jazz Club: 2937 Mission, 285-3369. "Cat's Corner," 9 p.m., \$10.
Sheba Piano Lounge: 1419 Fillmore, 440-7414. Fran Sholly, 8 p.m.
Zingari: 501 Post, 885-8850. Lisa Lindsley, 7:30 p.m., free.

INTERNATIONAL

Bissap Baobab: 3372 19th St., 826-9287. Timba Night, w/ DJ WaltDigz, 10 p.m., \$5.
Cafe Cocomo: 650 Indiana, 824-6910. "Bachatalicious," w/ DJs Good Sho & Rodney, 7 p.m., \$5-\$10.
Pachamama Restaurant: 1630 Powell, 646-0018. "Cafe Latino-Americano," 8 p.m., \$5.
Pier 23 Cafe: Pier 23, 362-5125. Gary Flores Latin Jam, 6 p.m., free.

BLUES

Biscuits and Blues: 401 Mason, 292-2583. Keith Crossan Blues Showcase with Pamela Rose, 8 p.m., \$15.
The Saloon: 1232 Grant, 989-7666. Carlos Guitarios, 9:30 p.m.

EXPERIMENTAL

Shotwell Studios: 3252A 19th St., 920-2223. David Samas Ensemble: *The Green Wood: A (Super)Natural Opera*, Wed., March 20, 8 p.m.; Fri., March 22, 8 p.m.; Sat., March 23, 8 p.m.; Sun., March 24, 2 p.m., \$10-\$20.

SOUL

HEAR THIS

Wavves



Wavves

WITH FIDLAR AND CHEETAHS. 9 P.M.
FRIDAY, MARCH 22, AT BOTTOM OF THE HILL. ADVANCE TICKETS SOLD OUT: WWW.BOTTOMOFTHEHILL.COM.

After releasing two self-titled albums as a San Diego bedroom punk keen on songs about goths and weed, **Wavves'** Nathan Williams saw his career flash before his eyes when a drug cocktail sunk his set at Barcelona's Primavera Sound, leading his drummer to quit and his tour to be cancelled. Four years later, Williams is dating indie-punk princess Bethany Cosentino, working with MTV and Adult Swim, and releasing his first LP with Mom + Pop, titled *Afraid of Heights*, on March 26. It's the kind of redemption that may only be possible in America. Expect a preview of Williams' new, more mature songs this Friday at Bottom of the Hill, and understand that it's likely the smallest place you'll see Wavves for a long time. Opening are the Los Angeles garage-punk misfits FIDLAR, who flirt with a Wavves-esque meltdown nearly every night. **PHILIP COSORES**

Legs

WITH RED, PINKS, PURPLES AT THE KNOCKOUT, MARCH 24 AT 9 P.M.: WWW.THEKNOCKOUTSF.COM

There is an Oakland band called Legs, and they have songs with titles like "Friday Afternoon at the Zoo," "Go Ask Your Mother," and "The King's Collection of Slides & Super 8." So if you're thinking Legs are quirky indie-pop, you're right — their debut album on Loglady Records is even called *Pass the Ringo*, and will be out April 23. But, oh how charming quirky indie-pop can be, especially when the production values are cheap, the melodies are buoyant, and there's a female vocalist sometimes. "Two Colours" is a joy of a first single that features singer Amelia Adams, and showcases how Legs' basic, throwback pop can transcend its occasional predictability. It is, after all, a cute song about laundry. **IAN S. PORT**

Boom Boom Room: 1601 Fillmore, 673-8000. "Soul Train Revival," w/ "Ziek" McCarter, Third Wednesday of every month, 9:30 p.m., \$5.
Yoshi's Jazz Club & Japanese Restaurant: 1330 Fillmore, 655-5600. Dawn Richard, 8 p.m., \$20-\$24.

THURSDAY 21

ROCK

Cafe Du Nord: 2170 Market, 861-5016. Books on Fate, The Dandelion War, In Letter Form, Upstairs Downstairs, 8:30 p.m., \$8.

THE FOX THEATER

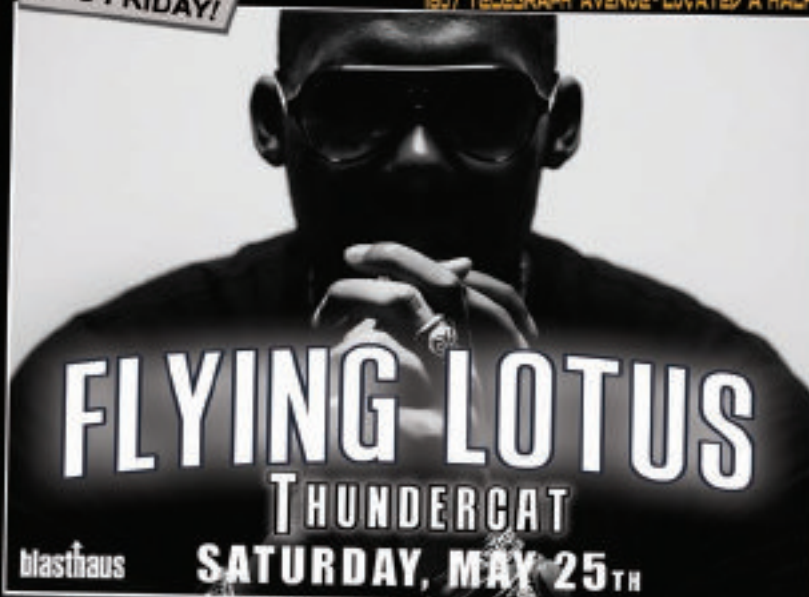
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PEP LOVE & OPIO ARE FIRST LIGHT (HEIRO CREW)
DJ D-SHARP SATURDAY, MARCH 23RD



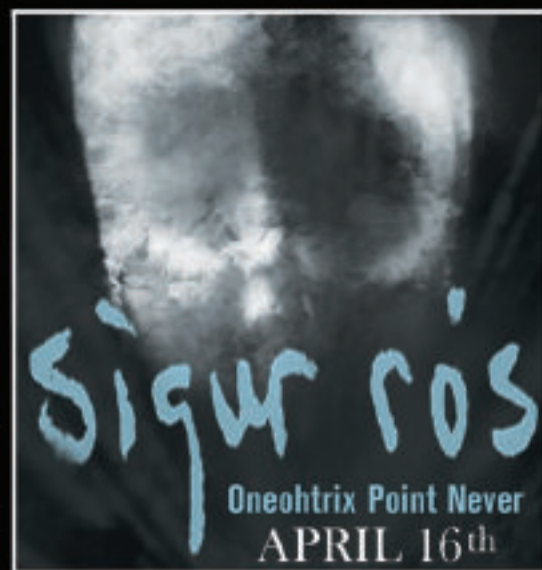
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APRIL 5TH



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Chuckie
FRIDAY, APRIL 12TH




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SATURDAY, APRIL 13TH



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Oneotrix Point Never
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DJ FUNKLOR

FRI 3.22 & SAT 3.23/ DOORS 8:30/ \$20 ADV • \$22 DOOR
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THE PIMPS OF JOYTIME
VOKAB KOMPANY

SUN 3.24/ DOORS 7:30/ \$15
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JAPAN NITE 2013
FOUR MINUTES TIL MIDNIGHT • PIRATES CANOE
JOSY • YAMAZAKI CHHIRO-ROUTE 14 BAND
JAKE STONE GARAGE

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CAVEMAN
PURE BATHING CULTURE

WED 3.27/ DOORS 8:30/ \$15
POOLSIDE
ASTRONAUTS, ETC. • GINGER & THE GHOST

SAT 3.30/ DOORS 8:30/ \$14 ADV • \$16 DOOR
SISTER SPARROW
& THE DIRTY BIRDS
ALAN EVANS TRIO

SUN 3.31/ DOORS 7:30/ \$16 ADV • \$18 DOOR
DAEDELUS
TWO FRESH • RYAN HEMSWORTH
SAMO SOUND

FRI 4.5/ DOORS 8:30/ \$22 ADV • \$25 DOOR
IVAN NEVILLE'S DUMPSTAPHUNK
TEN: THOMAS PRIDGEN (MARS VOLTA)
ERIC MCFADDEN (PFUNK)
NORWOOD FISHER (FISHBONE)
DJ HARRY DUNCAN

SAT 4.6/ DOORS 8:30/ \$15
MUCHACHO TOUR 2013
PHOSPHORESCENT
STRAND OF OAKS

WED 4.10/ DOORS 7:30/ \$12 ADV • \$14 DOOR
ELEPHANT REVIVAL
SAT 4.13/ DOORS 8:30/ \$20
LIVE 105 PRESENTS
C2C

SUN 4.14/ DOORS 7:30/ \$18 ADV • \$20 DOOR
BEARDYMAN
THU 4.18/ DOORS 7:30/ \$15
SAVAGES
SAT 4.20/ DOORS 8:30/ \$22.5 ADV • \$25 DOOR
SUNSET PROMOTIONS PRESENTS
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JAMAL • AUDIO ANGEL • PROFESSOR BANG

SUN 4.21/ DOORS 7:30/ \$35
AN EVENING WITH
ZAKK WYLDE
TUE 4.23/ DOORS 7:30/ \$15
PALMA VIOLETS
WED 4.24/ DOORS 7:30/ \$15
THE VEILS
THU 4.25/ DOORS 7:30/ \$15
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(OF GOMEZ)

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TUMBLEWEED WANDERERS
GUY FOX

SAT 4.27/ DOORS 8:30/ \$17 ADV • \$20 DOOR
RUPA & THE APRIL FISHES
LAS CAFETERAS

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FRI 3/22 9PM - \$15 ADV / \$20 DOOR

DANNY CLICK
& THE HELL YEAHS!

SAT 3/23 9PM \$22 ADV & DOOR

THE WAYBACKS
WITH T SISTERS

SUN 3/24 8PM \$20 ADV / \$25 DOOR

KERMIT RUFFINS
& THE BARBECUE SWINGERS

TUE 3/26 8PM \$15 ADV / \$17 DOOR

SAMBA NGO
(BILL WITHERS, HERBIE HANCOCK)

WED 3/27 8PM GA ADV \$12 / GA DOOR \$14

RESERVED SEAT ADV \$15 /

RESERVED SEAT DOOR \$17

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CHARLOTTE CHURCH

KIDNAP KID

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GHOST & THE CITY

Nik Bartunek (of Picture Atlantic)

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mon

8pm

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POPSCENE PRESENTS

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8pm

\$12 adv

\$14 door

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DNA Lounge: 375 11th St., 626-1409. Landmine Marathon, At Our Heels, Apocryphon, Man Among Wolves, 9 p.m., \$8-\$10.**Hemlock Tavern:** 1131 Polk, 923-0923. Swells, The Torn ACLs, Sunrunners, 8:30 p.m., \$6.**The Knockout:** 3223 Mission, 550-6994. Li Xi, Mohani, Themays, DJs Dave Han & Mashi Mashi, 9:30 p.m., \$7.**Sub-Mission Art Space (Balazo 18 Gallery):** 2183 Mission, 255-7227. True Hearted, The American Dream, Wander, Dead Ringer, Tommy Boys, 7:30 p.m., \$7.

DANCE

Aunt Charlie's Lounge: 133 Turk, 441-2922. "Tubesteak Connection," w/ DJ Bus Station John, 9 p.m., \$5-\$7.**The Cellar:** 685 Sutter, 441-5678. "XO," w/ DJ Astro & Rose, 10 p.m., \$5.**F8:** 1192 Folsom St., 857-1192. "Beat Church," w/ Black 22s, Plantrae, Le Portal, Treyzilla, more, 10 p.m., \$10.**Madrone Art Bar:** 500 Divisadero, 241-0202. "Night Fever," w/ DJ Jeff Harris, 9 p.m., \$5 after \$10 p.m.**Mighty:** 119 Utah, 762-0151. "Throwback: RIP RLA," w/ David Harness, Deron, Jayvi Velasco, Derek Hena, 9 p.m., free.**Monarch:** 101 6th St., 284-9774. "Heart Phoenix," w/ Adnan Sharif, Anthony Mansfield, Dax Lee, Jive, Vitamindivo, 9 p.m., \$10-\$15.**Public Works:** 161 Erie, 932-0955. "Future Perfect," w/ The Bug, Mascara, 9 p.m., \$10-\$15.**Rickshaw Stop:** 155 Fell, 861-2011. "Popsce," w/ Rudimental, Charlotte Church, Kidnap Kid, 9:30 p.m., \$15-\$17.**Ruby Skye:** 420 Mason, 693-0777. "Awakening," w/ TyDi, 9 p.m., \$15-\$20 advance.**Slide:** 430 Mason, 421-1916. Martin Dhamen, Tall Sasha, Ks Thant, Zita Molnar, 9 p.m.**Vessel:** 85 Campton, 433-8585. "Base," w/ Pezzner, Gabriel I, Quinn Jerome, 10 p.m., \$5-\$10.

HIP-HOP

Eastside West: 3154 Fillmore, 885-4000. "Throwback Thursdays," w/ DJ Madison, 9 p.m., free.**Skylark Bar:** 3089 16th St., 621-9294. "Peaches," w/ lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free.

ACOUSTIC

Atlas Cafe: 3049 20th St., 648-1047. Pat Campbell & His Buds, 8 p.m., free.**Bottom of the Hill:** 1233 17th St., 621-4455. Lia Rose, Arann Harris & The Farm Band, 9:30 p.m., \$10-\$12.**Brick & Mortar Music Hall:** 1710 Mission, San Francisco. Theo Katzman, Joey Dosik, Caleb Hawley, 8 p.m., \$12-\$15.**Hotel Utah:** 500 Fourth St., 546-6300. The Dull Richards, Rin Tin Tiger, Emily Bonn & The Vivants, Denim Wedding, 9 p.m., \$8.**Plough & Stars:** 116 Clement, 751-1122. Tippy House, Third Thursday of every month, 9 p.m., free.

JAZZ

Cafe Claude: 7 Claude, 392-3505. Jinx Jones Jazz Trio, 7:30 p.m., free.**Le Colonial:** 20 Cosmo, 931-3600. Steve Lucky and the Rhumba Bums, 7:30 p.m.**The Lucky Horseshoe:** 453 Cortland, San Francisco. Ralph Carney's Serious Jass Project, 8:30 p.m., free.**Pier 23 Cafe:** Pier 23, 362-5125. Judy Hall Duo, 7 p.m., free.**The Rite Spot Cafe:** 2099 Folsom, 552-6066. Midnight Flyte, 9 p.m., free.**Zingari:** 501 Post, 885-8850. Carol Luckenbach, 7:30 p.m., free.

INTERNATIONAL

Bissap Babob: 3372 19th St., 826-9287. "Pa'Lantel," w/ Juan G, El Kool Kyle, Mr. Lucky, 10 p.m., \$5.**Sheba Piano Lounge:** 1419 Fillmore, 440-7414. Nataraj, 8 p.m.

REGGAE

The Independent: 628 Divisadero, 771-1420. Midnite, DJ Funklor, 9 p.m., \$27.**Thee Parkside:** 1600 17th St., 252-1330. The Aggrolites, The Struts, The Pinstripes, 9 p.m., \$17.

BLUES

Biscuits and Blues: 401 Mason, 292-2583. Laurie Morvan Band, 8 & 10 p.m., \$18.**Jazz Bistro At Les Joulins:** 44 Ellis, 397-5397. Bohemian Knuckle-boogie, 7:30 p.m., free.**The Saloon:** 1232 Grant, 989-7666. Chris Ford, 4 p.m.; Cathy Lemons, 9:30 p.m.

CABARET

El Rio: 3158 Mission, 282-3325. The Accordion Babes Revue, w/ Renée de la Prade, Luz Gaxiola, Joan Wilson Rueter, Amber Lee Baker,

Diana Strong, Skyler Fell, Big Lou the Accordion Princess, Aharon Wheels Bolsta, 9 p.m., \$7.

EXPERIMENTAL

The Luggage Store: 1007 Market, 255-5971. Voicehandler (Jacob Felix Heule & Danishta Rivero), 8 p.m., \$6-\$10.

SOUL

Yoshi's Jazz Club & Japanese Restaurant: 1330 Fillmore, 655-5600. Freddie Jackson, 8 & 10 p.m., \$25-\$35.

FRIDAY 22

ROCK

111 Minna Gallery: 111 Minna St., 974-1719. "Friendly Fire," w/ The Forgotten, The Odd Numbers, DJ Corey Duffel, 9 p.m., free.**The Chapel:** 777 Valencia St., San Francisco. Ducktails, Mark McGuire, 9 p.m., \$12-\$15.**DNA Lounge:** 375 11th St., 626-1409. The Frail, Night Club, Happy Fangs, DJ Starr, 9 p.m., \$10-\$12.**Hemlock Tavern:** 1131 Polk, 923-0923. Life Stinks, Sex Church, Shark, 9:30 p.m., \$6.**Hotel Utah:** 500 Fourth St., 546-6300. Otis Heat, The Fontaine Classic, Animal Super Species, 9 p.m., \$8.**The Knockout:** 3223 Mission, 550-6994. The Bang, The Atom Age, Aloha Screwdriver, DJs Medium Rare & Melisser Melisser A-Go-Go, 10 p.m., \$7.**Milk Bar:** 1840 Haight, 387-6455. Bonnie and the Bang Bang, The She's, Tango Alpha Tango, Hotel Eden, 8:30 p.m., \$10.**Neck of the Woods:** 406 Clement St., 387-6343. Ancient Mariner, Powerage, Bloody Roots, 8 p.m., \$10.**Public Works:** 161 Erie, 932-0955. Django Django, Night Moves, 9 p.m., \$18-\$20.**Rickshaw Stop:** 155 Fell, 861-2011. Finish Ticket, Holychild, Ghost & The City, Nikolaus Bartunek, 8 p.m., \$10.**Sub-Mission Art Space (Balazo 18 Gallery):** 2183 Mission, 255-7227. Nigel Bennett, La Cholia & The Kreeps, Imperial Pints, Psychokitty, The Government, 8:30 p.m., \$5-\$7.**Thee Parkside:** 1600 17th St., 252-1330. MoonFox, Cusses, Tzigane Society, Cheers Elephant, 9 p.m., \$8.

DANCE

1015 Folsom: 1015 Folsom St., 431-1200. Ghostly International Showcase: Com Truise, Adult., Shigeto, Mux Mool, Dauwd, Heathered Pearls, 10 p.m., \$20 advance.**BeatBox:** 314 11th St., 500-2675. "U-Haul," w/ DJ Andre & Jane Bang, 10 p.m., \$5-\$10.**Broadway Studios:** 435 Broadway, 291-0333. "Signs & Symbols: The Art of Mad Dog Madigan & Michael Robinson," Create Peace Project benefit and art show with music by Space Cowboys DJs Zach Moore, Mancub, Shissla, and Shooey, 8 p.m., \$10-\$12.**Cat Club:** 1190 Folsom, 703-8964. "Dark Shadows," w/ DJs Daniel Skellington, Melting Girl, Tomas Diablo, and Skarkrow, 9:30 p.m., \$7 (\$3 before 10 p.m.).**DNA Lounge:** 375 11th St., 626-1409. "Twitch," w/ Lebanon Hanover, Jewels of the Nile, plus resident DJs Justin Anastasi, Omar Perez, and Rachel Aiello, 10 p.m., \$5-\$8.**Elbo Room:** 647 Valencia, 552-7788. "120 Minutes," w/ Blue Sky Black Death, Deniro Farrar, Child Actor, Santa Muerte, Chauncey CC, 10 p.m., \$10.**Endup:** 401 Sixth St., 646-0999. "Fever," w/ Ean Golden, DJ Adrian, Soulspin, DJ Vince, Glitter Ricky, 10 p.m., free before midnight.**Madrone Art Bar:** 500 Divisadero, 241-0202. "I ♥ the '90s," w/ DJs Samala, Teo, Mr. Grant, & Sonny Phono, Fourth Friday of every month, 9 p.m., \$5.**Mezzanine:** 444 Jessie, 625-8880. Vito & Druzzii, Penguin Prison (DJ set), Jeffrey Paradise, 9 p.m., \$16 advance.**Mighty:** 119 Utah, 762-0151. "Set," w/ Agoria, Brian Bejarano, DJ Nikita, 9 p.m., \$10-\$20 advance.**Monarch:** 101 6th St., 284-9774. "Lights Down Low," w/ Tiger & Woods, M3, Richie Panic, Shiny Objects, Sleazemore, 10 p.m., \$25 advance.**Monroe:** 473 Broadway, 772-9002. "Deep House Fridays," w/ 2 Elements, 9:30 p.m., free before 11 p.m.**Project One:** 251 Rhode Island, 465-2129. Christian Smith, Nik Allen, J.R. Lopez, Scottobahn, ZILL, Jay Handles, Fortune Cookie, Stay Deep, 9 p.m., \$15-\$20.**Public Works:** 161 Erie, 932-0955. "Odyssey," w/ Eli Escobar, Guy Ruben, Robin Simmons, 9:30 p.m., \$10.**Ruby Skye:** 420 Mason, 693-0777. Chris James, Dvbbbs, 9 p.m., \$20-\$30 advance.**Temple:** 540 Howard, 978-9942. DJ Mei-Lwun, Ry Toast, Mycho Pan Cocoa, Winnebago, Smasheltooth, Ben Seagren, DJ Kramer, 10 p.m., \$15.**Vessel:** 85 Campton, 433-8585. Oliver Twizt, SteelE vs. Whitock, Tech Minds, 10 p.m., \$10-\$30.

HIP-HOP

Showdown: 10 Sixth St., 255-7920. “Fresh Greens,” w/ Doc Fu & Mr. Lucky, Fourth Friday of every month, 10 p.m., free.

Slim's: 333 11th St., 255-0333. Murs, Prof, Fashawn, Black Cloud Music, 9 p.m., \$21.

ACOUSTIC

Bazaar Cafe: 5927 California, 831-5620. Alisa Rose & Yoseff Tucker, 7 p.m., free/donation.

Cafe Du Nord: 2170 Market, 861-5016. The Ponies, Kelly McFarling, Gareth Asher, 8:30 p.m., \$12.

Make-Out Room: 3225 22nd St., 647-2888. Matthew Edwards & The Unfortunates, Simon Bell, 7:30 p.m., \$8.

Plough & Stars: 116 Clement, 751-1122. Arbielle, 9 p.m.

JAZZ

Bird & Beckett: 653 Chenery, 586-3733. Chuck Peterson Quintet, Fourth Friday of every month, 5:30 p.m.

Cafe Claude: 7 Claude, 392-3505. Nick Rossi Trio, 7:30 p.m., free.

Cafe Royale: 800 Post, 441-4099. George Cotsirilos, 9 p.m.

The City Club of San Francisco: 155 Sansome St., 362-2480. “On a Turquoise Cloud,” San Francisco Girls Chorus benefit gala featuring the Marcus Shelby Trio, 6 p.m., \$300+.

Jazz Bistro At Les Joullins: 44 Ellis, 397-5397. Charles Unger Experience, 7:30 p.m., free.

Revolution Cafe: 3248 22nd St., 642-0474. Tin Cup Serenade, 9:30 p.m., free.

Savanna Jazz Club: 2937 Mission, 285-3369. Carol Luckenbach, 7:30 p.m., \$8.

Sheba Piano Lounge: 1419 Fillmore, 440-7414. Sebastian Parker Trio, 8 p.m.

INTERNATIONAL

Bissap Baobab: 3372 19th St., 826-9287. Trio Troubadour, Fourth Friday of every month, 7 p.m., free.

Cigar Bar & Grill: 850 Montgomery, 398-0850. Orquesta La Clave, 9 p.m.

Dolores Park Cafe: 501 Dolores, 621-2936. World Sync, 7 p.m.

Red Poppy Art House: 2698 Folsom, 826-2402. Emy Tseng, Q Morrow, 7:30 p.m., \$10-\$15.

Slate Bar: 2925 16th St., 558-8521. “Chevere,” w/ DJs WaltDigz & DJ Epic, 10 p.m., \$5.

BLUES

Biscuits and Blues: 401 Mason, 292-2583. Alvon Johnson, 8 & 10 p.m., \$20.

Lou's Fish Shack: 300 Jefferson St., 771-5687. Tip of the Top, 6 p.m.

The Saloon: 1232 Grant, 989-7666. Tom Bowers, 4 p.m.; Mari Mack & Livin' Like Kings, 9:30 p.m.

EXPERIMENTAL

Shotwell Studios: 3252A 19th St., 920-2223. David Samas Ensemble: *The Green Wood: A (Super)Natural Opera*, Wed., March 20, 8 p.m.; Fri., March 22, 8 p.m.; Sat., March 23, 8 p.m.; Sun., March 24, 2 p.m., \$10-\$20.

FUNK

Boom Boom Room: 1601 Fillmore, 673-8000. The W-Beez, 9:30 p.m., \$12 advance.

Brick & Mortar Music Hall: 1710 Mission, San Francisco. Kermit Ruffins and the BBQ Swingers, Billy Iuso and Restless Natives, 9 p.m., \$15-\$20.

The Independent: 628 Divisadero, 771-1420. The Pimps of Joytime, Vokab Kompany, 9 p.m., \$20-\$22.

SOUL

Underground SF: 424 Haight, 864-7386. “Sissy Strut,” w/ The Handsome Young Men (DJs Ponyboy, Lil MC, Katie Duck, & Durt), Fourth Friday of every month, 10 p.m., \$3-\$5.

Yoshi's Jazz Club & Japanese Restaurant: 1330 Fillmore, 655-5600. Freddie Jackson, 8 & 10 p.m., \$35-\$42.

SATURDAY 23

ROCK

Boom Boom Room: 1601 Fillmore, 673-8000. Jesús & The Rabbits, The Memorials, Sweet Hayah, 9:30 p.m., \$10-\$12.

Bottom of the Hill: 1233 17th St., 621-4455. Milk Music, Gun Outfit, Neon Piss, 9:30 p.m., \$10.

El Rio: 3158 Mission, 282-3325. Makeunder, Glass Gavel, Freightier, 9 p.m., \$8.

Hemlock Tavern: 1131 Polk, 923-0923. Will Sprott, La Luz, Anna Hillburg, 9:30 p.m., \$8.

The Knockout: 3223 Mission, 550-6994. Young Prisms, Pure X, The

Tennis System, Cruel Summer, 10 p.m., \$7.

Red Devil Lounge: 1695 Polk, 921-1695. Mor ve Ôtesi, Twenty7, 10 p.m., \$25-\$30.

Rickshaw Stop: 155 Fell, 861-2011. “Directions in Sound,” w/ Dengue Fever, Jhameel, DJ Vinroc, 9 p.m., \$25-\$35.

The Riptide: 3639 Taraval, 759-7263. Jinx Jones & The KingTones, 9 p.m., free.

Sub-Mission Art Space (Balazo 18 Gallery): 2183 Mission, 255-7227. Whirr, Nothing, Curiosity, 6 p.m., \$10.

Thee Parkside: 1600 17th St., 252-1330. The Deer Tracks, Magic Wands, Rxcxxns, 9 p.m., \$8.

DANCE

BeatBox: 314 11th St., 500-2675. “I Just Wanna F*ckin Dance,” w/ DJs Bill Lace & Lee Decker, 10 p.m., \$15-\$20.

Cafe Du Nord: 2170 Market, 861-5016. “Dark Room,” w/ Moira Scar, plus DJs Necromos, Omar, and Le Perv, 9:30 p.m., \$7.

Cat Club: 1190 Folsom, 703-8964. “Temptation,” w/ DJs Dangerous Dan, Damon, Ryan B, Blondie K, and subOctave, 9:30 p.m., \$5-\$8.

DNA Lounge: 375 11th St., 626-1409. “Bootie S.F.,” w/ Smash-Up Derby, A+D, DJ Dada, Dcnstrct, Sharon Buck, Cemora Valentino-Devine, John!John!, 9 p.m., \$10-\$15.

F8: 1192 Folsom St., 857-1192. “Idol Killers,” w/ Little John, Jocelyn, Knowa Knowone, VNDMG, Dov, Ryury, KaliStar, Aire Redtree, Pr.incest, Yoto, 9 p.m., \$10 (free before 10 p.m.).

Madrone Art Bar: 500 Divisadero, 241-0202. “Blunted Funk,” w/ resident DJs Sneak-E Pete & Chilipino, Fourth Saturday of every other month, 9 p.m., \$5 (free before 10 p.m.).

Mezzanine: 444 Jessie, 625-8880. Sneaky Sound System, Dinka, Chris Clouse, The Schmidt, 9 p.m., \$10 advance.

Mighty: 119 Utah, 762-0151. Opel Productions 11-Year Anniversary, w/ Felguk, Syd Gris, Melyss, Kimba, Blix Cannon, Liam Shy, Sychosis, Matt Kramer, Alain Octavo, Gravity, Megawon, more, 10 p.m., \$25 advance.

Milk Bar: 1840 Haight, 387-6455. “Spilt Milk,” w/ Matrixxman, Wentworth, Shaky Premise, Taylor Fife, 9 p.m., \$5.

Monarch: 101 6th St., 284-9774. Citizens!, Grayshot, 9 p.m., \$10 advance.

Project One: 251 Rhode Island, 465-2129. “Modular,” w/ Edu Imbernon, Pedro Arbulu, MFYRS, 9 p.m., \$10-\$15 advance.

Public Works: 161 Erie, 932-0955. Audiofly, Fred P, Patrice Bäuml, Bryan Kasenic, Christina Chatfield, Moss moss, 9 p.m., \$15-\$20.

Ruby Skye: 420 Mason, 693-0777. Manufactured Superstars, 9 p.m., \$20 advance.

Slate Bar: 2925 16th St., 558-8521. “What the Saturday?,” w/ Wait What (DJ set), 9:30 p.m., \$5.

The Stud: 399 Ninth St., 863-6623. “Super,” AIDS LifeCycle benefit with DJs Superboy(shapedbox), Panacea, Proto-Pocket, and Super Spud, 9 p.m., \$8.

Temple: 540 Howard, 978-9942. “Life,” w/ Wild Boyz, Nima-G, David Gregory, Bryan Boogie, Christian Intrigue, Papa Lu, AZD, 10 p.m., \$20.

Underground SF: 424 Haight, 864-7386. “Re:Edit,” w/ Larry Gonnello Jr., Loryn, James Demon, Zenith, 10 p.m., free.

Vessel: 85 Campton, 433-8585. David Garcia, David Paul, 10 p.m., \$10-\$30.

HIP-HOP

330 Ritch: 330 Ritch, 541-9574. “Block Party,” w/ resident DJs Klean Kut & Sean G, Fourth Saturday of every month, 10 p.m.

Bruno's: 2389 Mission, 925-371-3999. “It’s the Joint,” w/ DJs Headnodic & Max Kane, 10 p.m.

Elbo Room: 647 Valencia, 552-7788. Equipoito, Michael Marshall, Z-Man, L’Roneous, Otayo Dubb, 10 p.m., \$12-\$15.

John Collins: 138 Minna, 512-7493. “Nice,” w/ DJ Apollo, Fourth Saturday of every month, 10 p.m., \$5.

ACOUSTIC

The Chapel: 777 Valencia St., San Francisco. Peter Case, Deep Ellum, 9 p.m., \$18-\$20.

Pier 23 Cafe: Pier 23, 362-5125. The Creak, 10 p.m., \$10.

Plough & Stars: 116 Clement, 751-1122. Secret Town, 9 p.m.

The Rite Spot Cafe: 2099 Folsom, 552-6066. Ramshackle Romeos, 9:30 p.m., free.

Slim's: 333 11th St., 255-0333. Matt Costa, Carly Ritter, Sam Outlaw, 9 p.m., \$16.

JAZZ

Cafe Claude: 7 Claude, 392-3505. Shelley MacKay, 7:30 p.m., free.

Jazz Bistro At Les Joullins: 44 Ellis, 397-5397. Bill “Doc” Webster & Jazz Nostalgia, 7:30 p.m., free.

Rasselas Ethiopian Cuisine & Jazz Club: 1534 Fillmore, 346-8696. The Robert Stewart Experience, 9 p.m., \$7.

Revolution Cafe: 3248 22nd St., 642-0474. The Sonny Sharrock Experience, benefit for the S.F. Offside Festival, 8 p.m., \$5-\$10 suggested donation.

Yoshi's Jazz Club & Japanese Restaurant: 1330 Fillmore, 655-5600. Afro-Cuban Jazz Project, 8 & 10 p.m., \$25-\$30.

Zingari: 501 Post, 885-8850. Hubert Emerson, 8 p.m., free.



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Make-Out Room



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BURN DOWN THE DISCO!
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THURSDAY 3/21 AT 6PM, FREE!
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 W/DJ BIG NATE
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FRIDAY 3/22 AT 7:30PM, \$8
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SATURDAY 3/23 AT 7:30PM, FREE!
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FOLLOWING AT 10PM, \$5
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 W/ ROGER MAS Y EL KOOL KYLE
 CUMBIA/DANCEHALL/SALSA/HIP-HOP

SUNDAY 3/24 AT 3PM, NO COVER!
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MONDAY 3/25 AT 6PM, FREE!
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 W/ DJ DJ & BRYAN DURAN!
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THUR 3/21 9:30PM \$8
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SAT 3/23 10PM \$12 ADV \$15 DOOR
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MICHAEL MARSHALL,
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SUN 3/24 9PM FREE B4 9:30 PM \$6 AFTER
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roots & dancehall with
DJ SEP and guest
DEEJAY THEORY (B-day Party)
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MON 3/25 EARLY: 7PM \$13 ADV \$15 DOOR
Lucifer's Hammer presents
TODAY IS THE DAY
20TH ANNIVERSARY TOUR
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KEN MODE, FIGHT AMP

WED 3/27 9:30PM \$7
BODYSHOCK
A Dance Party dedicated to
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INTERNATIONAL

Cafe Cocomo: 650 Indiana, 824-6910. Oscar D'León, La Clave del Blanco, 8 p.m.

Cigar Bar & Grill: 850 Montgomery, 398-0850. Mario Flores Latin Ensemble, 9 p.m.

Pachamama Restaurant: 1630 Powell, 646-0018. Peña Eddy Navia & Pachamama Band, 8 p.m., free.

BLUES

Biscuits and Blues: 401 Mason, 292-2583. Delta Wires, 8 & 10 p.m., \$20.

Lou's Fish Shack: 300 Jefferson St., 771-5687. Robert "Hollywood" Jenkins, 6 p.m.

The Saloon: 1232 Grant, 989-7666. Dave Workman, Fourth Saturday of every month, 4 p.m.; Nick Gravenites, 9:30 p.m.

Sheba Piano Lounge: 1419 Fillmore, 440-7414. The O.G. Rhythm & Blues Band, 8 p.m.

EXPERIMENTAL

Artists' Television Access: 992 Valencia, 824-3890. Jackie-O Motherfucker, plus film screenings by Other Cinema, 8:30 p.m., \$7.

The Lab: 2948 16th St., 864-8855. Ryan Gregory Tallman, Waxy Tombs, Black Spirituals, IN/S, 9 p.m., \$6-\$10.

Shotwell Studios: 3252A 19th St., 920-2223. David Samas Ensemble: *The Green Wood: A (Super)Natural Opera*, Wed., March 20, 8 p.m.; Fri., March 22, 8 p.m.; Sat., March 23, 8 p.m.; Sun., March 24, 2 p.m., \$10-\$20.

FUNK

Brick & Mortar Music Hall: 1710 Mission, San Francisco. Kermit Ruffins and the BBQ Swingers, Billy Iuso and Restless Natives, 9 p.m., \$15-\$20.

Cafe Royale: 800 Post, 441-4099. The M-Tet, 9 p.m.

The Independent: 628 Divisadero, 771-1420. The Pimps of Joytime, Vokab Kompany, 9 p.m., \$20-\$22.

SOUL

Edinburgh Castle: 950 Geary, 885-4074. "Nightbeat," w/ DJs Primo, Lucky, and Dr. Scott, Fourth Saturday of every month, 9 p.m., \$3.

Verdi Club: 2424 Mariposa, 861-5048. "Spring Formal: Hollywood Babylon," w/ The Gold Star Soul Revue, 8 p.m., \$40.

SUNDAY 24

ROCK

Cafe Du Nord: 2170 Market, 861-5016. Low Cut Connie, RocketShip RocketShip, 8 p.m., \$10.

DNA Lounge: 375 11th St., 626-1409. Mutilation Rites, Inter Arma, Embers, Wild Hunt, 8 p.m., \$8-\$10.

Hemlock Tavern: 1131 Polk, 923-0923. Reptiel, Cassowary, The Heroic Trio, 6 p.m., \$6.

The Independent: 628 Divisadero, 771-1420. Japan Nite 2013: Pirates Canoe, Jake Stone Garage, Josy, Yamazaki Chihiro & Route 14 Band, Four Minutes Til Midnight, 8 p.m., \$15.

Make-Out Room: 3225 22nd St., 647-2888. POW!, Pure Bliss, Glitz, Mane, 7:30 p.m., \$8.

Red Devil Lounge: 1695 Polk, 921-1695. Nigel Bennett, The Trouble With Monkeys, POPs, 9 p.m., \$10.

Slim's: 333 11th St., 255-0333. Nile, Insanity, 8 p.m., \$21.

Sub-Mission Art Space (Balazo 18 Gallery): 2183 Mission, 255-7227. Hang Your Head, Evil Ways, Aleutia, Tommy Boys, Clarity, Harsh Vibes, Damaged Files, 7:30 p.m., \$7.

DANCE

Elbo Room: 647 Valencia, 552-7788. "Dub Mission," w/ DJ Theory, DJ Sep, 9 p.m., \$6 (free before 9:30 p.m.).

Endup: 401 Sixth St., 646-0999. "Local Love," w/ Arturo Garces, Kevin Kind, DJ Taj, Kayleigh Nicole, Ruby Valeros, Nick Garcia, Hil Huerta, 8 p.m.

F8: 1192 Folsom St., 857-1192. "Stamina Sundays: World of Drum & Bass 2013 - The Bass Heavy Tour," w/ DJ SS, Blokhe4d, Cabbie, MC Skiba Dee, Jamal, Lukeino, 10 p.m., free.

Holy Cow: 1535 Folsom, 621-6087. "Honey Sundays," w/ Honey Soundsystem & guests, 9 p.m., \$5.

The Knockout: 3223 Mission, 550-6994. "Sweater Funk," 10 p.m., free.

Monarch: 101 6th St., 284-9774. "Ms. White: A Chic Polymorous Monthly," w/ DJs Jenna Riot & Robert Jeffrey, 9 p.m.

ACOUSTIC

Bazaar Cafe: 5927 California, 831-5620. "Sing Out of Darkness," American Foundation for Suicide Prevention benefit with Julie Mayhew, Mario Di Sandro, Jean Marc, Mark Hammond, and Elizabeth Anderson, 5:30 p.m., donation.

Brick & Mortar Music Hall: 1710 Mission, San Francisco. Alexz Johnson, Charlene Kaye, Jay Stolar, Misty Boyce, 7 p.m., \$15-\$35.

The PLOUGH and the STARS

WEDNESDAY 3/20

LAWRENCE NUGENT + PAT EGAN

THURSDAY 3/21

SET DANCING • TIPSY HOUSE

FRIDAY 3/22

ARBIELLE

SATURDAY 3/23

SECRET TOWN

SUNDAY 3/24

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THURS 3/21

LIVE BAND TBA

FRI 3/22 9PM

SINISTER DEXTER

SAT 3/23

PA SLIM

SUN 3/24

LIVE BAND TBA

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FRIDAY MARCH 22ND 8:30PM \$12 (ROCK/POP)

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GARETH ASHER

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LOW CUT CONNIE

ROCKETSHIP ROCKETSHIP

MONDAY MARCH 25TH 7:30PM \$7 (ELECTRONIC)

VOX MOD

DENLEY

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TUESDAY MARCH 26TH 7:30PM \$10/\$12 (INDIE)

SCHEMATIC (FEAT. DAVID ELKINS OF MAE)

ASKER

WORTH TAKING

WEDNESDAY MARCH 27TH 8:30PM \$12 (ROCK)

WOMEN'S WORK PRESENTS:

WHITE MAGIC

KRIA BREKKAN (ICELAND)

RIO EN MEDIO

THURSDAY MARCH 28TH 7:30PM \$20 (ROCK/POP) ALL AGES

UPSTAIRS AT THE SWEDISH AMERICAN HALL:

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FEONA JONES

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BRASIL

FEATHER BRIGHT

FRIDAY MARCH 29TH 9:30PM \$10 (ROCK/POP)

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FOXTAIL SOMERSAULT

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SATURDAY MARCH 30TH 9:30PM \$10/\$12 (ROCK)

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(JOEL ROBINOW OF HOWLIN RAIN)

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FREDDIE AND THE AZTECS (FRANKIE FROM PAPER CUTS)

THURSDAY APRIL 4TH 8PM \$15 (STEAMPUNK/ROCK)

TRAPEZE PRESENTS:

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JSINJ

FRIDAY APRIL 5TH 9PM \$12/\$14 (ROCK)

THE PARLOTONES

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SATURDAY APRIL 6TH 9PM \$15 (ROCK)

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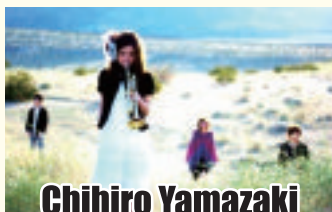
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FOUR MINUTES 'TIL MIDNIGHT

▼ Savage Love

Gerbils? Again?

BY DAN SAVAGE

DEAR READERS: I'm off this week. To tide all of your hot and/or kinky and/or sore asses over, here's a column I wrote 15 years ago. Some newer readers might've missed this column when it originally appeared—some of you who were still in grade school, diapers, or amniotic sacs back in 1998—so I'm rerunning it now because I still get questions about “gerbiling” on a daily basis. —DAN

We were having a little office debate about “gerbiling.” How does it work? Do all gay men do this? Does Richard Gere? Does the animal get shoved up the anus with a toilet-paper roll only to suffocate seconds later? Is it the scratching or the act of killing an animal that gets people off? Why? Can't this cause serious damage? What gives?

CURIOUS COWORKERS

Every day, my mail contains at least three questions about “gerbiling.” In the eight years I've been writing this column, I have never addressed the gerbil issue, but now, this week and this week only, I am breaking my silence. Clip and save this column, for I will never discuss gerbils again. Ahem. To begin, I would like to make a controversial statement:

I have never had a gerbil in my ass.

Being a gay man or Richard Gere in America means always having to reassure people that you don't have a gerbil in your ass—at dinner parties, during family reunions, at funerals, on CNN, at passport control. For while gay men and, I assume, Richard Gere don't put gerbils in their asses, not a day goes by that someone—usually a straight 13-year-old boy—doesn't try to shove one in, figuratively speaking.

Some background: Gerbil-stuffing is a sexual practice that straight teenage boys in general, and Howard Stern in particular, suspect gay men in general, and Richard Gere (who is not gay) in particular, of engaging in. It works like this: Hold a gerbil in your left hand. Using pliers with your right hand, rip off the gerbil's lower jaw. With the blunt side of the pliers, knock out the teeth in its upper jaw. Pull all four of its legs off. Leave the tail. Set aside. Take a cardboard paper-towel roll, grease it up, and insert it into your rectum. Tie a string to the gerbil's tail. Nudge the gerbil into the outside end of the paper-towel roll. If for no other reason than to get away from the person who knocked its teeth out, the gerbil leglessly scampers up the wet paper towel roll.

When the gerbil drops into the anal cavity, remove the wet paper-towel roll, leaving the string you've tied to the gerbil's tail hanging out of your ass. The gerbil, now trapped inside your anal cavity, thrashes around, desperate for air. It is this thrashing that provides pleasurable sensations. Once the gerbil is dead, remove it by pulling on the string. Repeat.

Okay, three things:

1. The type of straight person who believes that gay men engage in “gerbiling” is likely to

believe other gay stereotypes: We're all prissy little swishes, for instance, with clean apartments and extensive collections of original Broadway cast recordings. Yet the same person who believes gay men are prim sissies also believes we're capable of holding a struggling rodent in one hand while ripping its lower jaw off with the other, and then tearing its legs off and stuffing it up our butts—hardly a prim pastime. This is known as cognitive dissonance: the holding of mutually exclusive beliefs.

2. There is nothing intrinsically “gay” about gerbil-stuffing. You don't need two penises—you don't actually need penises at all—or an original Broadway cast recording. All you need is one doomed gerbil and one willing asshole (and pliers, lube, tubes, and string). Some straight people have a peculiar need to believe certain sex acts—usually disgusting ones—are practiced only by gay men, despite evidence to the contrary. Fisting, for instance. Straight people can and do fist. I have a file of heterosexual fisting photos, anal and vaginal, that I've pulled off the internet; I keep them on my desktop to prove to family and friends that, yes indeed, straight people fist. This curious impulse to credit gay men with sex acts that anyone can perform extends to sex acts straight people themselves are the primary practitioners of. Child rape, for instance.

3. Inserting a wet cardboard paper-towel roll into your ass is simply not possible, as anyone who's ever put anything in their ass can tell you.

I've had conversations with hundreds of outrageously kinky people, gay and straight, who've told me the craziest shit. I once chatted for an hour with a guy who married his horse. (He was deeply offended when I asked if his horse was a he horse or a she horse. “I am not a homosexual,” the hetero horse-fucker informed me.) Both in my professional and personal life, thousands of guys have freely admitted to doing the most out-there, dangerous, risky, stupid, kinky stuff. But not once in all these years has anyone ever told me that he, or anyone he knows, or anyone anyone he knows knows, has ever put a gerbil in his ass. Like the doomed gerbils themselves, this story has no legs. It is an urban legend.

And guess what? In San Francisco's Castro neighborhood, gay ground zero, the pet store Petpourri, “where professionals answer your every question,” sells only pet supplies—no gerbils—and they don't stock cardboard paper-towel tubes or pliers, either. Animal Farm in West Hollywood, also a very gay place, sells only dogs and cats (which wouldn't fit up anyone's butt, not even Richard Gere's). And guess what I learned while looking into this? Not only do pet stores in California not sell gerbils, but it's actually illegal for them to do so.

According to Marshall Meyers, an attorney at the Pet Industry Joint Advisory Council in Washington, DC: “California law prohibits the sale of gerbils because of desert conditions in that state. Gerbils were once a desert mammal, and the state was concerned that gerbils could escape and establish themselves in the wild. It is a form of animal control.” It's not because gay men stick them in their asses? “No, it's strictly an ecosystem issue.”

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0348742-00

The following individual is doing business as Lights Down Low 533 Dolores St, San Francisco, CA: 94110

This business is conducted by an individual. The registrant commenced to transact business under the above-listed fictitious business name on Feb 1, 2013. Lance Corey Sizemore

This statement was filed with the Deputy County Clerk Maribel Jaldon of the City and County of San Francisco 2/27, 3/6, 3/13, 3/20

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0349268-00

The following individual is doing business as MISSION PICNIC 3275 22nd St, San Francisco, CA: 94110

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The following individual is doing business as EMBODIED TRUTH COACHING 3595 21st St, San Francisco, CA: 94114

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The following individual is doing business as ALL WINNER 1021 GIRARD ST, San Francisco, CA: 94134

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